New Musical Express

EVERY FRIDAY 8D

No. 1163 Week ending April 26, 1969

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NME's NICK LOGAN attends a Mac recording session

FLEETWOOD TAKE SLOW STEPS FORWARD

A DISHEVELLED Peter Green, looking like a drop out cricket umpire in an almost coat-length white cardigan, was sitting next to blonde girlfriend Sandra, offering round a bag of nuts. The 6ft 6ins beanpole frame of the Mac's tame giant Mick Fleetwood shook to the music like an electric octopus. John McVie was quietly impersonating Fu Man Chu.

In contrast Danny Kirwan was a blur of action, leaping from control room to studio, showing not a trace of the shyness he used to be renowned for. Jeremy Spencer was, to coin a phrase, absent.

"Fun with the Mac" observed Peter drily, for my benefit. "Write that down."

"Mick's a laugh," suggested Mick.

We were in a basement recording studios off Holborn Kingsway where Fleetwood Mac were cutting their third LP. It will, Peter informed me, be totally different from anything they've done on albums before.

For a start, all the tracks will be new numbers with the writing honours shared by Messrs Green and Kirwan. In addition, they are producing it themselves.

The track taking their current attention was a composition of Danny's, which accounted for his earnest attention and exuberance.

"The ones we have yet to go on are really creative," observed Peter. "The last album 'Mr Wonderful' was sort of rock blues. No real ideas, just feel.

"This one is mainly ideas, coupled with the same feel. Like I did in 'Albatross' and 'Man Of The World.' I have been quite happy rock-a-bluesing but there are just things in me that have to get out.

"A big step? No not for people who have followed us through 'Mr Wonderful,' 'Albatross' and 'Man Of The World'."

Is it still blues? "I only call a blues a sad song. A sad song sung with feeling is a blues to me," answered Peter. "Anything else is not. I would not call 'Stop Messing Around' a blues. That was rock and roll.

"But we still love playing rock and roll. We like to have some fun. We don't want to be too serious."

FLEETWOOD MAC'S PETER GREEN talking to B. B. KING during rehearsals for Tuesday's Albert Hall concert. And right the Mac on stage (l to r) JEREMY SPENCER, DANNY KIRWAN, MICK FLEETWOOD, JOHN McVIE and PETER GREEN.

Peter bit into an apple while Sandra peeled and offered round raw carrots. The group asked me to put the record straight over a piece on the NME news pages last week stating that Jeremy Spencer was impersonating the Cream on the EP being released with the new LP.

It is apparently not the Cream that Jeremy impersonates; the information was wrongly relayed to the NME by the Fleetwood Mac office and the group was horrified to read it.

Fans of Cream

"We are all great fans of the Cream," said Peter. "They are just too £@£&!?£ good to think we could impersonate them," added Mick. The record is hereby straightened.

"I think it's time to go get some goodies" proclaimed Mick, who was splayed out on his seat with a plimsoled foot in each corner of the room.

"No you don't Fleetwood" ordered Peter. "You stay here and starve and rot. That's how you get the blues. Print that."

"Write to Mick Fleetwood for three easy stages of bankruptcy," said Mick suddenly, observing the tear in his ancient blue jeans where an expanse of knee was on show. Mick is on stage three.

Fun With The Mac was temporarily interrupted by the arrival of Christine Perfect, which woke John McVie from his quietitude and the couple swopped cigarettes and husband-and-wife talk.

There was an exodus of Fleetwood Mac to the studio, an impassioned plea over the speakers from Mr Green—"Where's me plectrum?"—and at the next break Peter and I sat down and talked.

Did he think the new LP might lose them fans? "I think we are going to gain a lot more," he replied defiantly.

"We may have lost followers with 'Man' and 'Albatross' because they were not real followers. Just the people who say they like blues.

"But I don't really want to lose anybody. I want people just to follow us as people.

"We give ourselves all the time. We say just exactly what is going on and how we feel. People should know us individually as people.

"If I follow a group it doesn't matter what they do. Unless they go completely to pot . . . or perhaps I should say off the rails.

"We just want to do everything we can do. I am in to so many different things that people just don't realise.

"We just want to scrape a lot of different aspects of music. I am not going to stick in one vein; not going to revert to the old days."

The beginnings of "Man Of The World" go a long way back, nearly a year and a half. "I got the phrase 'Shall I tell you about my life' in my mind," said Peter. "Then at a different time I wrote the bit in the middle. All the bits came together. That's the way I write.

"Our intention was to release what was best for the general public—what is generally known as a commercial hit.

"We want hits same as anybody else. Why else do people put out singles?

"If this one isn't successful—and I know it must be because of the sales figures — if it died a death I would be a bit choked.

"'Albatross' gave me a lot of faith in the public because that was a great number. 'Albatross' was like my baby. I was proud of it. It will be around when I am dead.

"Obviously when you get a No 1 it is like a great injection in you. When I made 'Man of the World' I believed in it that much I thought it might do it."

and sell-out tour concert

THE guru of the blues guitar, B. B. King made his British concert debut at the Albert Hall on Tuesday on the opening night of his tour with Fleetwood Mac. It was an evening of high emotion as the Hall's second near-capacity crowd in two days — the first was for Janis Joplin on Monday — gave the man who has influenced so many a rapturous welcome to England.

It was a superbly professional act, even down to the humorous patter he delivered while mending a broken string on "Lucille," his guitar. But at the end, with the audience on their feet and scores of them crowding the foot of the stage with arms outstretched, like Christians at a shrine, the atmosphere became too much.

B.B. stood there, already having done one encore, and surveyed the incredible scenes as the audience saluted this giant of the blues and the moisture welled up in his eyes and tears trickled down his cheeks. That's the way it looked from where I sat and I can't believe anyone could fail to be moved by such a response.

If you wondered why Fleetwood Mac conceded the top of the bill to this man then you don't know B. B. King and you weren't at the show.

No one, but no one, could have followed him. And the Mac paused only to deposit their instruments backstage after their spot before they were back out to watch the legend, along with Janis Joplin and her band and Eric Clapton who was also there.

You could only sit and wonder at the man's technique. Notes of aching beauty hung trembling in the air after his fingers had moved on elsewhere; the experience-scarred voice rang out clear and true. He made it all look so easy.

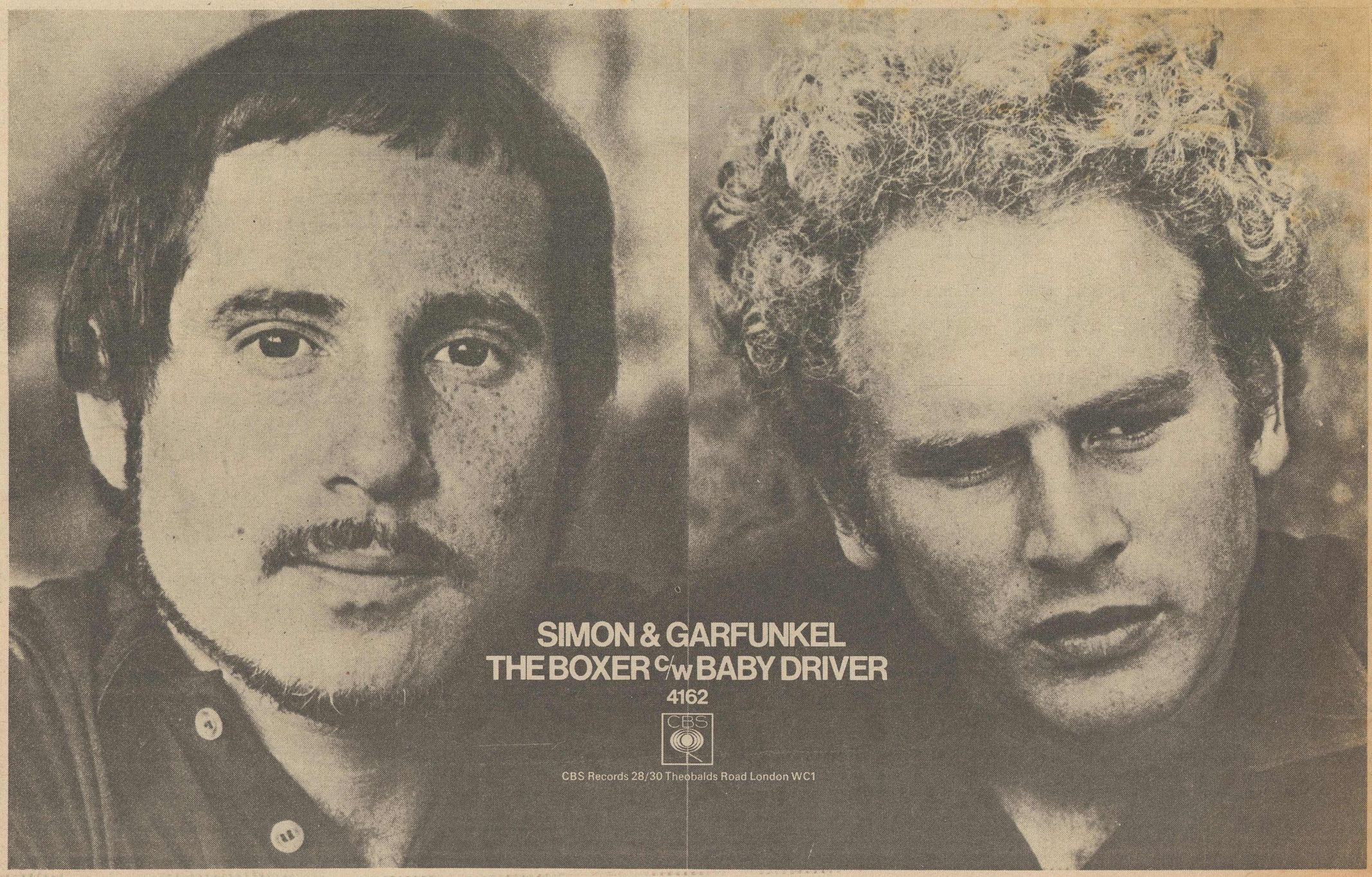
Obviously it was going to be B.B.'s night and Fleetwood Mac appeared somewhat subdued by their standards, maybe inhibited by the presence of the "guv'nor." Peter Green had said before: "We are not going to try and play B. B. King off the stage. No one could. He is just too fantastic."

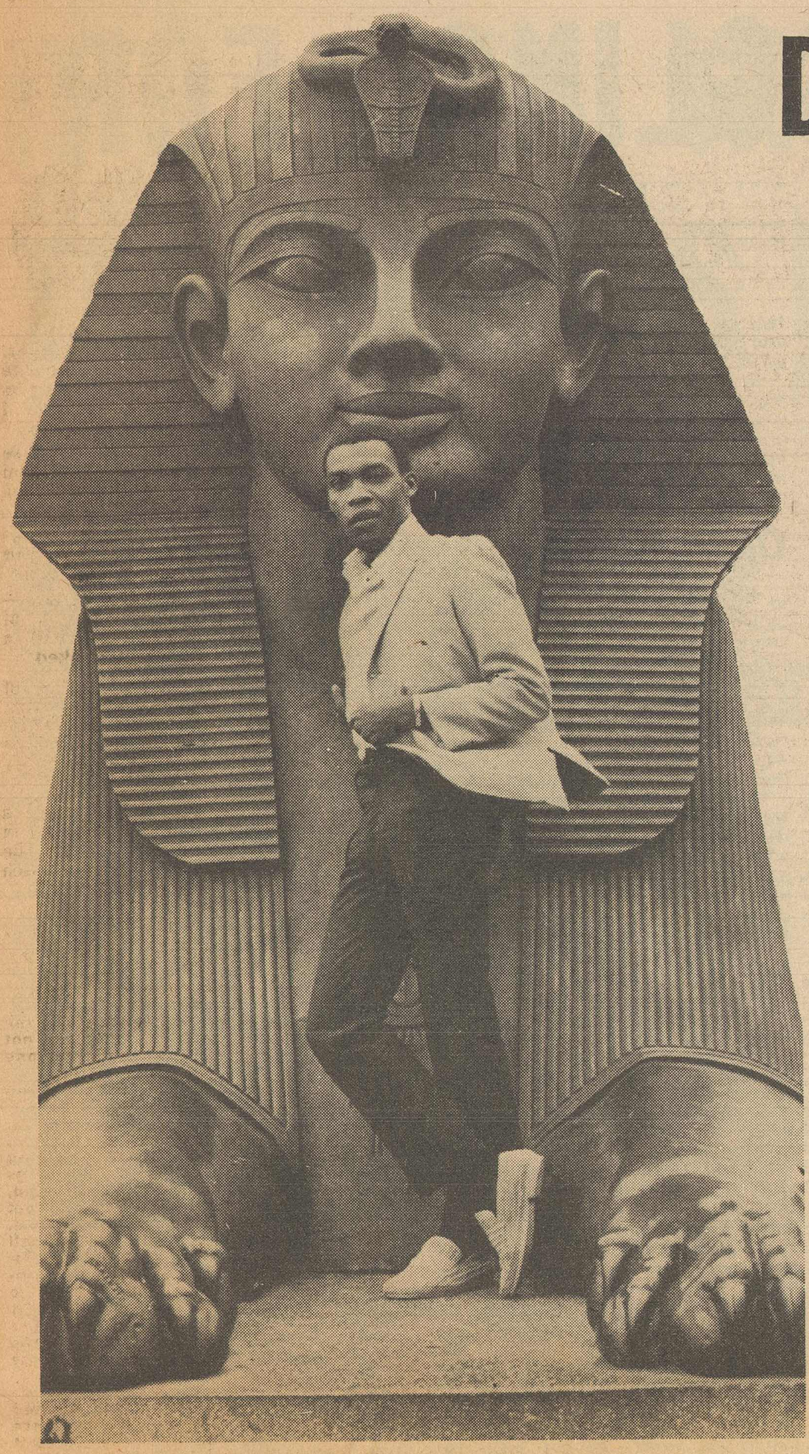
Nevertheless the Mac treated us to some stirring and provoking blues and displayed their intention to scrape all aspects of their music. It was a well-balanced act that included an impeccably delivered "Albatross," a few numbers from what promises to be an eye-opening new LP and a dash of rock and roll to break things up. Jeremy Spencer, the original blueswailing imp, demonstrated that there's still life in Elmore James yet and for his efforts won some of the Mac's best applause.

Unfortunately, the group had to contend with a small pocketful of cat callers from the "Mac have gone commercial" brigade. The Mac have always been commercial in the respect that they have always tried to please and all they are attempting to do is break new ground in the blues and progress out of the 12 bar straightjacket that is not exactly renowned as a fertile bed for new ideas. They don't need fans like those who shouted abuse. More power to 'em.

The harmonica-guitar duo Sonny Terry and Brownie McGhee, playing together for 30 years this month, opened the show and seem knocked out by the way the audience warmed to them. One man blues band Duster Bennett impressed with some heartfelt blues and a rattling instrumental, but his spot seemed over too quick. Long John Baldry compered with style.

The audience, as on Monday, were marvellous.





DESMOND DEKKER poses with a Sphinx which guards Cleopatra's Needle on the Embankment by the River Thames in London.

DEKKER DEKKOS* LONDON

Pics by Stuart Richman
Words by Alan Smith

IT was going to be one of those "day-in-the-life" adventures, with photographer Stuart Richman and I showing excited tourist Desmond Dekker the sights of London on a beautiful spring morning in the sunshine. It was!

I suppose it all started to go wrong when we both said a cheerful hello to Our Des, and he stood there and didn't reply!

Then we set out across the West End to Horse Guards Parade, with me turning on the bonhomie and asking such warm-up questions as "How long do you expect to stay in Britain?," and Des looking out of the window and saying: "As long as people want me."

Singing for six years

I managed to get him to admit to having sung for six years and to have been discovered while working as a welder. But it was hard going!

Des also told me that no less than 40 of his singles have been hits in Jamaica and that since he started, he's hardly had a day out of the charts there (or rather his publicity man reminded him to tell me!) and that every single song he's ever recorded has been one of his own compositions.

"I don't like to sing other people's songs," said Desmond in a rare burst of conversation. "I like to sing my own."

We went to Horse Guards Parade and then drove on to give him an impressive view of the House of Commons.

After this we went over the nearest bridge to Cleopatra's Needle, hoping this great historical edifice might rouse him to raptures and a little conversation. No luck.

"It's cold," said Des.

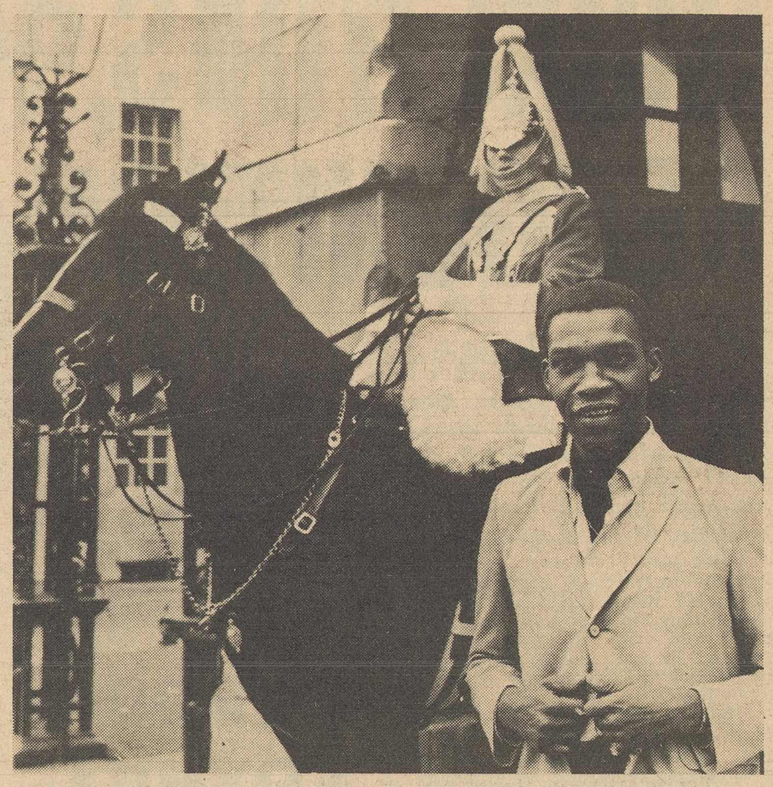
"He's shy," said his publicity man!

Protest

One intriguing point I did discover about Desmond's No. 1 "Israelities" hit is that when he wrote it he meant the number to be a protest song appealing for tolerance for hippies, or anybody else having a hard time of life.

If my information is correct, "Israelites" is Jamaican parlance for people who may be persecuted for one reason or another. And that includes hippies, or any other off-beat characters who don't conform to society.

**Dekko — A Cockney slang term for having a look at.*



DESMOND has his picture taken in front of a mounted Horse Guard in Whitehall, a "must" for all good tourists. Below: Desmond takes it easy on the Embankment, with the Houses of Parliament behind him.

BOOKER T & THE M.G.'S
Time is tight
STAX 119

SMOKEY ROBINSON & THE MIRACLES
The tracks of my tears
Tamla Motown TMG696

IPSISSIMUS
Hold on
Parlophone R5774

Junior's Eyes
CIRCUS DAYS
REGAL ZONOPHONE RZ3018

KIPPINGTON LODGE
In my life
Parlophone R5776

OSCAR TONEY Jr.
Down in Texas
Bell BLL1057

GORDON WALLER
I was a boy when you needed a man
Bell BLL 1059

TRACY
Life's like that (Finalmente)
Columbia DB8569

THE WARM SENSATION
I'll be proud of you
Columbia DB8568

LINDA RONSTADT
The long way around
Capitol CL15590

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SCOTT IS NOT STRUGGLING FOR RECOGNITION

WITH his newly-shorn hair, leather jacket and cord jeans, Scott Walker now bears more than a passing resemblance to James Dean. But there's nothing angry about this young man these days. With " Scott 3 " battling for 1st place in the LP charts, his BBC TV series, which went from good to very, very good in six weeks, and his 13-week-old St. Bernard, Rasmus getting larger by the minute, life is as good as can be expected for Scott.

He tells GORDON COXHILL

" The hair? " he said, stretched out on the couch in his manager's office. " I just got fed up with it the way it was. You know how I get bored with things. Anyway, summer is supposed to be coming up, and it gets very hot under a pile of hair."

The news this week for Scott's fans — and potential fans come to that — is that he has already commenced recording an album of the standards he featured in the TV series.

" I decided to do this album after receiving letters from people who liked the songs I sang on the shows. I don't suppose I would have recorded it otherwise, but it will be a new dimension for me, and bring me to the attention of a new audience.

" The ballads I'm including on the album are not way out, that's a terrible expression, but they are not the usual hackneyed corn. People seem to have got the impression I had a thing against standards. That's not true, providing they are sung in the right context, and by the right people."

Own material

I asked Scott if the LP meant that he was not so concerned with only recording his own material any more.

" You must not consider this album in the same series as my first three albums. They are me writing and singing for myself. This would be me singing for the people who wrote in asking me to record the ballads.

" It's expansive and expensive, as I'm using massive orchestras on most of the numbers. The way things are going, I'm hoping for an early July release date."

With the TV series over, Scott has a few weeks to himself, but my suggestion that he did a couple of week's cabaret was met with an icy stare.

" No thanks, I'm afraid the TV series has spoilt me for live performances, which as you know, I was never very fond of. I've been sitting around all day playing music.

" It's great, but not a solid thought has entered my head, and that's when I start to worry. It's nice to catch up on some music, but I feel I should be doing something else.

" I'd like to get away to Russia or Czechoslovakia, but I can't leave the dog, he's far too young. It's not that I've gone soft, but I bought him, so I do feel responsible. He's a great dog, in every sense of the word.

" But I really feel that I should get away. I seem to write so much better after I come back. When I returned from the south of France a few months ago, I just wrote and wrote."

SCOTT at home with his new dog, a St. Bernard called RASMUS.

Would Scott like some sort of credit for his songwriting?

" I'm not struggling for recognition, but I would like people to start taking some interest in everyone who is connected with me.

" If a spate of singers suddenly started recording my songs, I would not be pleased, as you might expect, but very worried.

" I write my songs for myself, and I consider them a very personal thing. I would be scared that they were not being interpreted in the way I meant them to be.

" Yes, I suppose it was the same when I recorded Brel's songs, but he does approve of Mort Schuman's translations. I know that he objected to Rod McKuen's translation of ' If You Go Away,' and said he'd kill McKuen if he ever got hold of him.

" I have seen a few singers copying me on TV, and I curl up and laugh. They say mimicry is the sincerest form of flattery, so I suppose I should be pleased, but when I seen somebody doing their best to copy me, I just say to myself, ' Am I really as bad as all that? '

" Some of the material I wrote as a Walker Brother might be recorded by other singers. I don't feel it is that personal any more, and some of the songs were quite good."

If a criticism of his TV series has to be made, and I'm sure Scott would agree that perfection has still to be reached, it must be of his miming. Perhaps to criticise miming is not to criticise at all, but Scott has a reply.

Close their eyes

" The one or two songs I mimed in the TV shows were heavier ballads, those which took a lot of singing. I could have sung them live, but I was more concerned with the sound than whether my lips were mouthing the correct words at the correct time. All I could have suggested to viewers was that they should have closed their eyes and just listened.

" You hear so much more that way. Before the series started, I was full of apprehensions, and when you asked me a few weeks ago if I would welcome an extension to twelve weeks, I remember saying the thought didn't appeal to me.

" The first couple of weeks I didn't enjoy very much, then it got gradually better, until I was really pleased with the fifth and sixth shows.

" It was a shame that they finished just as I felt I was making a good job of them. In the end, I was persuading people to get on with the job, you know, really getting into it.

" What I was especially pleased with was the fact that I was given the opportunity to get some good music across, and I feel I achieved that. John Williams, the classical guitarist, was so good. Another series? You'd better ask Maurice."

Manager Maurice King is a larger than life comedian who will one day get his own series, if he can ever agree terms. " Another series in the autumn," he stated.

" I would like that," said Scott, although it would again take a couple of weeks to get into the swing of it. But next time I know by the sixth week, I would be happy, and wanting to do another six weeks. Yes, I could become very self-indulgent where TV is concerned."

I told Scott that I thought his introductions, both for his songs and his guests came across very well.

" I did them the only way I could, warm without being schmaltzy. I was in the fortunate position of knowing something about every guest I had on the show, which many hosts don't."

Scott is still adamant about not releasing a single, even a track of an LP.

" A single would double the interest in me," he agreed, " just as the TV series has done. That would be good for me, but it would also entail getting caught up in that same old grind of photo sessions, interviews and promotion. In short it would lead me into a whole lot of things I don't want to do.

" You ask me why I didn't put out a track of the album, ' Scott 3 ' as a trailer. Simple, it might not have sold, then it would have blown the album sales."

LPs important

Noticing my incredulous expression, he went on. " It's true, I don't sell records because I'm Scott Walker. Only the Beatles do that. No, if a single had flopped, it might have harmed the album sales and I couldn't have afforded that. To me, LPs are so much more important than singles, which to me are merely interest boosters."

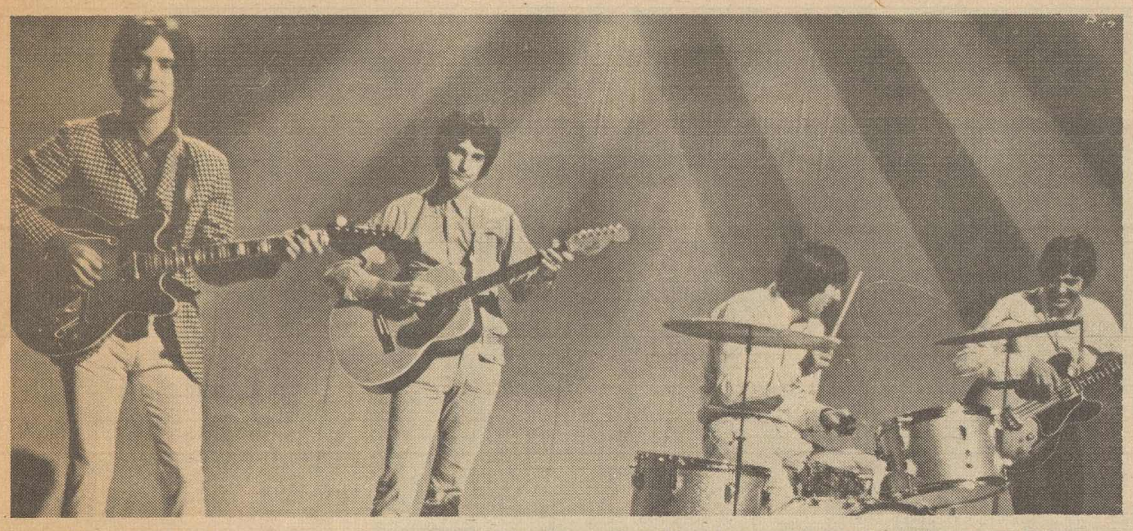
With things progressing as they are, Scott must at last be beginning to feel satisfied with his efforts. I asked him if that were fair comment.

" If I can keep it up," Scott smiled, " I won't be disappointed. Three albums a year, plus extras like the standards album will suit me fine. I'm not being rushed, and that's the way I like it.

" I'm still going through terrible spells where I need stimulation — not sexual, Heaven forbid — but mental. That's why I 'd like to get away for a while. I feel I would get very stale and complacent unless I was working on something.

" In a way, I'm very lucky in that I am totally unaware of any position I hold in people's minds. If I knew where I stood, that would be the end of me."

MANFRED MANN
Ragamuffin Man
and 'a B side'
fontana
TF1013



The KINKS making a TV appearance two years ago with a then temporary Quaife replacement JOHN DALTON (right). John has now taken over permanently as bass player and the group is (l to r) DAVE DAVIES, brother RAY, MICK AVORY and JOHN.

THERE'S A PLASTIC MAN IN ALL OF US say KINKS

RAY DAVIES is a storyteller. I am sure that if he had been born about two hundred years ago he would have been seen wandering about playing a mandolin entertaining the peasants with his musical tales.

By RICHARD GREEN

All the Kinks' hits have one thing in common— apart from being straight pop records they tell a story. None of the old "moon" and "june" or "walk" and "talk" for Ray, there has to be a definite theme.

"I think a lot of people are annoyed about this," confessed Ray's brother Dave. "I know a lot of people in the business don't like it. They say 'what right have the Kinks got to make social comment?'

"**But the thing is, we're not. Ray writes how he feels at the time... whatever he's thinking about at that period comes out in his writing. 'Plastic Man' isn't knocking anyone, it's really something in all of us, we're all a bit plastic at times.**

"You can go into a pub all dressed up and behave flash to impress people, then you go back to your wife and kids in front of the telly — it's all hypocritical."

Dave brought the new Kink, 22-year-old John Dalton, along to meet me. With them also was Mick Avory. Ray was in America producing some new Turtles records.

John has played with the Kinks before, so he knows their music, in fact he replaced Pete Quaife for a few weeks when Pete had an accident a couple of years ago.

"I've been playing in little groups since," John told me. "I don't feel any different being with the Kinks as I've played with them before."

Pete's departure from the group was not exactly expected and Mick told me why.

"He said about three months ago that he was going to leave, but I didn't take any notice. The first time I found out he had left was when I read it in your paper and saw the picture of him with his new group."

So if anyone's thinking of leaving their group, tell us first and we'll let the group know about it the next Friday!

Right now, the Kinks are working on an album which is going to be a sort of pop opera.

"I don't know why it's being called an opera," Dave commented. "It's not the sort of thing most people know as an opera, it's an LP that tells a story. A bloke wrote the story and Ray's been writing the music. We're doing it for Granada."

Dave, who was behaving unusually quietly for one whose looning habits are known the length and breadth of every ale house in the land, has a personal thing about country and western music.

His last solo single "Lincoln County" meant a lot to him and he even went so far as to threaten never to make another if that one didn't take off.

It didn't, and I asked him if he would keep to the threat.

"No, I'm doing an album now of my own songs with the rest of the Kinks playing on it," he revealed. "I have to write songs and most of them are country and western types.

"I don't write anything like Ray

(Continued on page 11)

AMERICA CALLING

Mayall stops them dancing

JOHN MAYALL opened last Tuesday night at the Whiskey A Go Go on the Strip, the last club of its kind around these days.

MONKEE CATASTROPHE

PETER TORK had told me the Monkee's TV Special would be "Dynamite."

But it turned out to be little more than a fuse that didn't go off! Like one writer said: "The NBC special, '33⅓ Revolutions Per Monkee,' was billed by the stars as a musical happening and some of the viewers are still crawling out from under sofas asking 'what happened?'."

The story-line, though vague, was of devilish creator **Brian Auger**, who invents a super-group. He tries them out in all different genres of music. First they are mechanical men. Next they are little more than monkeys in animal suits.

He isn't pleased with either of those, and the boys are wanting to "do their own thing," so they do. **Mike Nesmith** sings an un-entertaining country-western song. **Davy Jones** does a song-and-dance as a little boy in a big bedroom. **Peter Tork** sings an antiquated East Indian number.

One of the bright moments, and it did have a few, was when **Micky Dolenz** sang "I'm A Believer" with **Julie Driscoll, backed by the Buddy Miles Express.** This was excellent!

Julie's numbers were good, as were those by **Little Richard, Jerry Lee Lewis, Fats Domino** and the **Clara Ward Singers.** Another good part of the programme came when the Monkees, with hair slicked back and gold lame suits, imitated a 1956 rock concert including film clips.

The Monkees later put on a freak out, with psychedelic lights and everyone (everyone!) playing "their thing" at the same time. It was five of the most repulsive minutes I think I've witnessed on TV!

Opening night was jammed, as have been the succeeding nights, and for the first time in quite a while even the dancers sat and listened.

John Mayall jammed into the wee hours with his former drummer **Ansley Dunbar, Buddy Miles** on bass and **Johnny Barbata,** formerly of the **Turtles.**

Ann Moses
Editor of "Tiger Beat"
in Hollywood

DUSTY TEN DAY TOUR

DUSTY SPRINGFIELD is due to arrive early next week for a ten-day tour of the U.S. and Canada, accompanied by King Curtis, which kicks off with a guest appearance on the Joey Bishop Show on April 28.

Dusty will follow the tour with extensive recording sessions, which should produce her next

JUNE HARRIS in New York

album and single. Meantime her current "I Don't Want To Hear It Anymore" single is very timely, being backed with this year's Academy Award winner, "Windmills Of Your Mind."

*

DYLAN'S done it again! His latest — and probably greatest — album, "Nashville Skyline" is all set for an instant Gold Disc, within two weeks of release!

"Nashville Skyline" is Dylan untouched by social comment. He is recently reported as saying he feels happier with this than any of his other past albums, which include five Gold Discs.

I understand that Dylan is considering moving out of his present home into a vast Woodstock estate nearby, reportedly up for sale at close to $200,000.

ENGEL WINS VEGAS

BIGGEST hit in a long time here in entertainment-sated Las Vegas is Engelbert Humperdinck. After the customers stopped laughing at his name, they started worshipping his powerful voice and cool, cocksure delivery.

We knew him from his disc songs, but were delighted with all the others he trotted out during his 40-minute act at the Riviera hotel.

Later he confessed that he thought it would be tougher here in Las Vegas than in England, but after his first show he thought it was easier!

"I was shaky for two numbers, but the applause was so warm I couldn't be nervous after that. This is something else. When they all stood up at the end, I was choked. I had tears in my eyes," Engelbert admitted.

Lots of people have lost in Las Vegas, but Engelbert had won Vegas! **DAN MORTON.**

RCA

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BIG HIT-'Come Back And Shake Me'
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TOP SINGLES REVIEWED BY DEREK JOHNSON

SPELL-BINDER FROM S. AND G.

SIMON & GARFUNKEL: ✱ The Boxer (CBS).

THIS is the first single from Simon and Garfunkel since "Mrs. Robinson". It isn't as instantly catchy as that smash hit, but it's a disc that quickly grows on you — and after three or four spins, you're completely under its spell.

It's the duo's characteristic sound—a mellow duet, set to a rippling guitar accommpaniment and throbbing beat. Though on this occasion, there's a background orchestra which begins to make its presence felt mid-way through, and eventually takes over in spectacular style for the lengthy fade-out.

The absorbing lyrics are a fascinating study in loneliness, and the melody maintains Paul Simon's high standard in composition. Like most of the duo's work, this sets an exceptionally high standard in pop — and, much to the credit of the fans, I have no doubt that it will be a big hit. Deservedly so!

SMOKEY ROBINSON & THE MIRACLES: †The Tracks Of My Tears (Tamla Motown).

It's very odd that the Tamla label was practically built around the Miracles, and yet they still haven't registered with any marked impact in Britain.

So now, flushed with the success of its glut of re-releases, Tamla has put out this 1965 track — in the hope that Motown's current popularity will enable the Miracles to establish that elusive foothold.

Make no mistake, it is a good record — a bluesy ballad, soulfully wailed by Smokey and encased in some really complex harmonies from the others.

But despite the heavy beat, it doesn't have the snap, verve or drive of those Tamla re-issues which have appeared in the Chart this year. And that may prove a disadvantage. Touch and go, I'd say.

✱ TIPPED FOR CHARTS
† CHART POSSIBLE

HAPPY HERD

HERD: †The Game (Fontana).

THE Herd's first single since the departure of Peter Frampton. And a vital, dynamic offering it is, too. It's the tale of a guy who flirts with a girl at a party, and afterwards finds that she's taken him seriously!

Pounds along at breakneck speed, with a spirited unison vocal from the lads—and it's just as well they sing with such gusto and relish, because otherwise they'd be drowned out by the bustling backing.

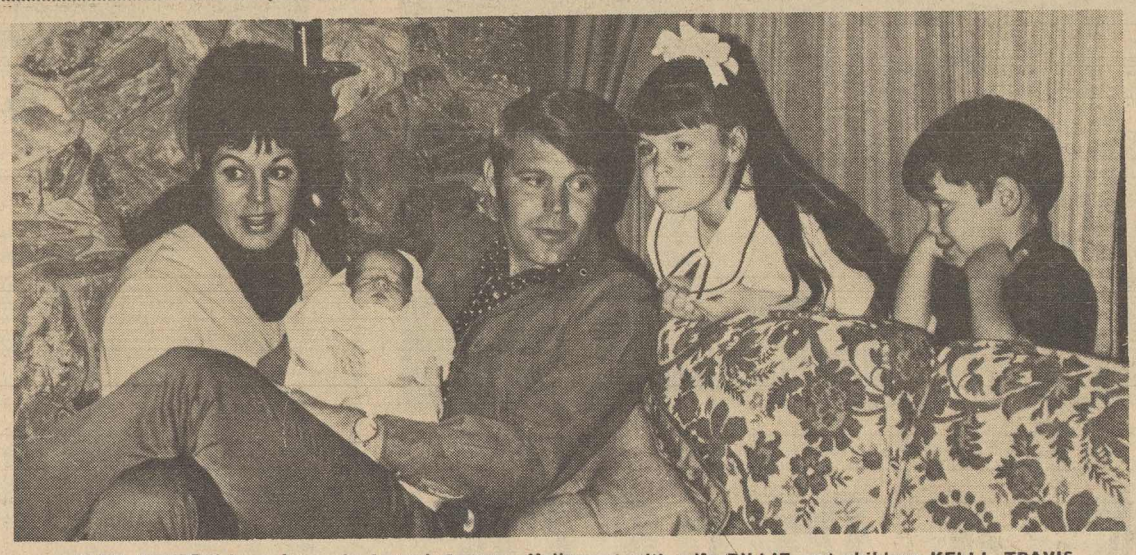
A happy, bubbling disc with a catchy chorus line—and certainly with instant pop appeal.

MAX BYGRAVES: †Adieu, Monsieur Le Professeur (Pye).

Possibly inspired by Sandie Shaw's French-flavoured hit, Max Bygraves comes up with a similarly-influenced disc. This is actually a French ditty, with English lyrics by Mike Leander.

Tells of a beloved schoolmaster who's retiring—and the kids are saying goodbye to him. A sort of modern Mr. Chips, in fact!

And when Max gets together with a children's choir, he can do little wrong.



GLEN CAMPBELL at home in Laurel Canyon, Hollywood with wife BILLIE and children KELLI, TRAVIS and latest addition WESLEY, born in February.

Fans will latch on to Campbell

GLEN CAMPBELL: ✱ Galveston (Ember).

JUST because Glen Campbell scored a smash hit with "Wichita Lineman", it doesn't automatically follow that this new one will also register — let's face it, before he made his Chart debut, he had a string of excellent discs which didn't make the grade in Britain.

But I somehow suspect that the fans have now belatedly latched on to Mr. Campbell and that, from now on, his records will serve only to consolidate his position.

This new one has many of the qualities that made "Lineman" so appealing — a haunting Jim Webb number tinged with a touch of wistfulness, a descriptive lyric, and a wonderfully sincere and expressive delivery by Glen.

It's a little faster than the last one, and has a bit more beat to it, though I don't think the material is quite as strong. Nevertheless, it's another song destined for the "standard" category.

TOPOL: On And On (MCA).

This is a traditional Israeli song with new English lyrics. Topol's dark-brown sympathetic tones are well suited to the philosophic, slightly tongue-in-cheek words.

Has a happy feel, accentuated by the hora quality of the arrangement—there's a full orchestra scoring, with crashing cymbals and choir, plus a hypnotic jangling effect.

HEAD START FOR PET

PETULA CLARK: ✱ Happy Heart (Pye).

THERE'S going to be a battle royal between Pet Clark and Andy Williams on this number. At the time of writing, I haven't received Andy's disc, so I'm unable to give an accurate assessment. But this tune is so very commercial — and Pet and Andy are such popular artists — that either or both could score a smash hit with it.

A sentimental lyric, a flowing lilting rhythm, a compelling sing-along quality, and a tune that registers immediately—that's the hit formula.

Reason why the melody sinks in so quickly is that it resembles several old favourites — I thought I detected a snatch of "Let It Be Me" in the verse, and "Fly Me To The Moon" is very pronounced in the chorus. In the absence of the Williams disc, I've tipped Pet — but, as I say, it could be either.

Quo's best ever

STATUS QUO: ✱ Are You Growing Tired Of My Love (Pye).

IF I had heard this disc without first seeing the label, I would never have suspected it was Status Quo. It's a complete change of style for this group, and is totally removed from the distinctive sound it created in "Matchstick Men".

All the same, it's an excellent record—in my opinion, the best that Quo has ever made. Opens quietly, with the air of moodiness heightened by clanking piano and deep-throated cellos. Then it breaks into the melodic chorus—a beautiful melody that's still in my ears.

The stringy backing is imaginative, the boys' harmonies are colourful, and the beat is solid enough for dancing — particularly when it intensifies in the latter stages. Very good indeed — with, I thought, a hint of the Bee Gees about it.

KENNY BALL & HIS JAZZMEN: The Night They Raided Minsky's (Fontana).

The title music from the film which ostensibly tells how the strip-tease was invented. But if you expect that Kenny Ball has come up with something akin to David Rose's "The Stripper," you're wrong.

This isn't burlesque music — it's typical "pop trad" of the type in which Kenny is so expert. In passages, it's very similar to his "Midnight in Moscow" hit, then it breaks into rip-roaring Dixie.

**From the soundtrack of the same film, there's the 20's-styled novelty "Take 10 Terrific Girls (But Only 9 Costumes)" sung by Dexter Maitland, sounding like a latter-day Eddie Cantor. On United Artists.

CHUBBY CHECKER: †Back In The USSR (Buddah).

Well, here's a turn up for the book—Chubby Checker sings the Beatles! Mind you, if you weren't already familiar with the song, you'd never recognise it as Lennon-McCartney material.

It's a wild raver, taken at tear-up twist tempo—so fast that, if you tried to dance to it, you'd end up in a heap on the floor. But nevertheless, a real electrifying sock-it-to-me routine, well matched to Chubby's personality and dash.

Recommended

YOUNGBLOODS: Darkness, Darkness (RCA). A group from the U.S. underground scene with a disc that's charged with a gnawing, moody atmosphere. Gripping, compulsive and throbbing, it has startling impact — but is not to everyone's taste.

LEE LYNCH: Stay Awhile (Ember). A melodic lilting sing-along in the Engelbert tradition, penned by Les Reed and Geoff Stephens. Has a captivating Latin quality and a very hummable tune. Makes an effective debut for the Irish lad.

LACE: I'm A Gambler (Page One). Pete Dello, who wrote "I Can't Let Maggie Go," penned this. A jaunty mid-tempo number, soloed with distinctive falsetto chanting —plus a delightful touch of the classics in the string scoring.

FRUIT MACHINE: I'm Alone Today (Spark). A full and immensely group sound, rich in twangs and intricate harmonies. Despite the plaintive title, it's a fast-moving number with a rumbling beat — and a catchy chorus line.

BOBBY HANNA: Winter Love (Decca). Adapted from the Italian song "E L'Amore," this is a descriptive romantic ballad with a

poignant lyric. Competently handled by Bob, building up to an expansive cresendo with flowing strings and choir.

IPSISSIMUS: Hold on (Parlophone). A title probably dedicated to the d-j's trying to wrap their tongues around the group's name! This is a heavy sound with walloping drums, reverberating guitars and spirited vocal—but also injected with a degree of commerciality by the Barnet team.

POWER PACK: Hannibal Brooks (Polydor). An epic-like instrumental of the theme from the successful film. Very dramatic, featuring fanfare brass, concerto style piano and slow martial beat. It's also an extremely attractive tune.

MORE SINGLES PAGE 12

SHOP WINDOW

Surprise, surprise—the Vera Lynn classic "We'll Meet Again" is revived in sing-along style by DAVID BLAKE on SNB, with jogging beat, strings and group joining in the chorus . . . Chris Andrews wrote and produced the happy-go-lucky "You" (RCA), and the pretty Sue Lynne delivers it with all the considerable verve and personality at her command . . . "No One Knows" (London) is a sort of country sing-along that's drawled in dual-track by BOOTS WALKER, with chirping girls, shuffle beat and honking sax . . . Veteran rocker MERRILL MOORE gives out with "Sweet Mama Tree Top Hall" (B & C), a wildie that should appeal to the more energetic dancers, although the rock'n'roll approach is strictly 1957 vintage.

There's a lot of good specialist soul stuff on the Action label, and the fervant pleading of **Melvin Davis** in the rhythmic r-and-b ballad "Save It" is a creditable example . . . "Little Bit O' Soul" is a Carter-Lewis oldie that still maintains its discotheque excitement, and the dynamic version by the **Candy** group sounds like Ireland's answer to the Tremeloes . . . From Darlington comes **White Rabbit** who combine an ear-catching vocal blend with an unusual arrangement in the novelty "Ain't That Something" (Nems).

I like the happy sound generated by the FACTOTUMS in the bubbling "Mr & Mrs Regards" (CBS), also the snappy beat and pipe-organ in the backing, but the song's a bit of a let-down . . . Title song from the movie "All Neat In Black Stockings" is warbled by JON MARK on Philips—it wafts smoothly with a hint of bossa nova, but is rather undistinguished material-wise . . . And on the new Paramount label is the bright-and-breezy title number from the much-praised new film "Oh! What A Lovely War" — no specified artists, just a lusty chorus!

THE RIGHTEOUS BROTHERS THE RIGHTEOUS BROTHERS
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MM603

TOMMY JAMES
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RO506

CRAZY ELEPHANT
Gimme Gimme Good Lovin'
MM609

WILL TURA
Viva El Amor
MM606

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NME TOP 30

WEEK LAST	WEEK THIS	(Week ending Wednesday, April 23, 1969)	WEEKS IN CHART	HIGHEST POSITION
1	1	THE ISRAELITES .....Desmond Dekker (Pyramid)	5	1
7	2	GOODBYE .....Mary Hopkin (Apple)	4	2
●	3	GET BACK .....The Beatles (Apple)	1	3
2	4	I HEARD IT THROUGH THE GRAPEVINE Marvin Gaye (Tamla Motown)	10	1
3	5	GENTLE ON MY MIND.....Dean Martin (Reprise)	9	2
10	6	PINBALL WIZARD.....Who (Track)	5	6
4	7	BOOM-BANG-A-BANG .....Lulu (Columbia)	7	3
5	8	THE BAD BAD OLD DAYS.....Foundations (Pye)	7	4
18	9	CUPID .....Johnny Nash (Major Minor)	4	9
23	10	COME BACK AND SHAKE ME.....Clodagh Rodgers (RCA)	2	10
15	11	HARLEM SHUFFLE.....Bob & Earl (Island)	5	11
9	12	WINDMILLS OF YOUR MIND.....Noel Harrison (Reprise)	8	9
11	13	I CAN HEAR MUSIC.....Beach Boys (Capitol)	8	11
6	14	SORRY SUZANNE.....Hollies (Parlophone)	8	3
8	15	GAMES PEOPLE PLAY.....Joe South (Capitol)	7	7
27	16	MY WAY.....Frank Sinatra (Reprise)	2	16
19	17	I DON'T KNOW WHY.....Stevie Wonder (Tamla Motown)	5	17
12	18	GET READY.....Temptations (Tamla Motown)	7	10
26	19	ROAD RUNNER Jnr. Walker & the All Stars (Tamla Motown)	3	19
13	20	GOOD TIMES.....Cliff Richard (Columbia)	8	12
●	21	MAN OF THE WORLD.....Fleetwood Mac (Immediate)	1	21
14	22	MONSIEUR DUPONT.....Sandie Shaw (Pye)	11	7
29	23	MICHAEL AND THE SLIPPER TREE.....Equals (President)	2	23
25	24	HELLO WORLD.....Tremeloes (CBS)	4	22
21	25	PASSING STRANGERS Sarah Vaughan & Billy Eckstine (Mercury)	6	19
20	26	SURROUND YOURSELF WITH SORROW Cilla Black (Parlophone)	10	2
16	27	WHERE DO YOU GO TO.....Peter Sarstedt (United Artists)	12	1
●	28	PLASTIC MAN.....Kinks (Pye)	1	28
17	29	FIRST OF MAY.....Bee Gees (Polydor)	9	7
22	30	IF I CAN DREAM.....Elvis Presley (RCA)	9	13
●	30	BADGE .....Cream (Polydor)	1	30

Britain's Top 15 LPs

1	1	GOODBYE .....Cream (Polydor)	8	1
1	2	THE BEST OF THE SEEKERS.....(Columbia)	23	1
3	3	SCOTT 3.....Scott Walker (Philips)	4	3
7	4	LIONEL BART'S OLIVER!.....Soundtrack (RCA)	2	4
4	5	SOUND OF MUSIC .....Soundtrack (RCA)	210	1
●	6	"ELVIS" .....Elvis Presley (RCA)	1	6
9	7	HAIR .....London Cast (Polydor)	12	4
6	8	POST CARD.....Mary Hopkin (Apple)	7	5
8	9	LED ZEPPELIN .....(Atlantic)	2	8
●	9	ON THE THRESHOLD OF A DREAM.....Moody Blues (Deram)	1	9
12	11	GENTLE ON MY MIND.....Dean Martin (Reprise)	5	7
11	12	20/20 .....Beach Boys (Capitol)	5	8
5	3	DIANA ROSS & THE SUPREMES JOIN THE TEMPTATIONS (Tamla Motown)	14	1
●	14	WORLD OF BLUES POWER.....Various Artistes (Decca)	1	14
15	15	THE WORLD OF VAL DOONICAN.....(Decca)	20	4

new singles

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MAX BYGRAVES
Adieu, Monsieur Le Professeur
7N 77721

CHRIS ANDREWS
Pretty Belinda
7N 17727

MAX HARRIS AND HIS ORCHESTRA
Theme From The Film
Baby Love' (Guai Guai)
7N 17730

JIMMY JAMES
Close The Door
7N 17719

B.J.THOMAS
It's Only Love
7N 25487

TRINI LOPEZ
Come A Little Bit Closer
RS 20814

Levy & ?

5 YEARS AGO

Top Ten 1964 Week ending Apr 24

2	1	**WORLD WITHOUT LOVE** Peter and Gordon (Columbia)
3	2	**I BELIEVE** Bachelors (Decca)
8	3	**DON'T THROW YOUR LOVE AWAY** Searchers (Pye)
1	3	**CAN'T BUY ME LOVE** Beatles (Parlophone)
6	5	**MY BOY LOLLIPOP** Millie (Fontana)
7	6	**I LOVE YOU BECAUSE** Jim Reeves (RCA)
5	7	**TELL ME WHEN** Applejacks (Decca)
11	8	**MOVE OVER DARLING** Doris Day (CBS)
4	9	**LITTLE CHILDREN** Billy J. Kramer (Parlophone)
14	10	**MOCKING BIRD HILL** Migil Five (Pye)

10 YEARS AGO

Top Ten 1959 Week ending Apr 24

2	1	**IT DOESN'T MATTER ANY MORE** Buddy Holly (Coral)
1	2	**SIDE SADDLE** Russ Conway (Columbia)
3	3	**PETITE FLEUR** Chris Barber (Pye-Nixa)
—	4	**A FOOL SUCH AS I / I NEED YOUR LOVE TONIGHT** Elvis Presley (RCA)
5	5	**DONNA** Marty Wilde (Philips)
8	6	**CHARLIE BROWN** The Coasters (London)
4	7	**SMOKE GETS IN YOUR EYES** Platters (Mercury)
6	8	**C'MON EVERYBODY** Eddie Cochran (London)
10	9	**MY HAPPINESS** Connie Francis (MGM)
7	10	**STAGGER LEE** Lloyd Price (HMV)

15 YEARS AGO

Top Ten 1954 Week ending Apr 23

3	1	**I SEE THE MOON** Stargazers (Decca)
1	2	**SECRET LOVE** Doris Day (Philips)
4	3	**SUCH A NIGHT** Johnnie Ray (Philips)
2	4	**HAPPY WANDERER** Obenkirchen Choir (Parlophone)
6	5	**CHANGING PARTNERS** Kay Starr (Capitol)
8	6	**BELL BOTTOM BLUES** Alma Cogan (HMV)
7	7	**OH MEIN PAPA** Eddie Calvert (Columbia)
9	8	**THE KID'S LAST FIGHT** Frankie Laine (Philips)
12	9	**BIMBO** Ruby Wright (Parlophone)
5	10	**DON'T LAUGH AT ME** Norman Wisdom (Columbia)

BEST SELLING POP RECORDS IN U.S.

By courtesy of "Cash Box."
(Tuesday, April 22, 1969)

Last Week	This Week		
1	1	AQUARIUS / LET THE SUNSHINE IN MEDLEY, 5th Dimension	
3	2	HAIR, Cowsills	
5	3	IT'S YOUR THING, Isley Brothers	
2	4	YOU'VE MADE ME SO VERY HAPPY, Blood, Sweat and Tears	
7	5	ONLY THE STRONG SURVIVE, Jerry Butler	
9	6	TWENTY-FIVE MILES, Edwin Starr	
6	7	DIZZY, Tommy Roe	
16	8	THE BOXER, Simon & Garfunkel	
14	9	GIMME, GIMME GOOD LOVIN', Crazy Elephant	
11	10	HAWAII FIVE O, Ventures	
8	11	ROCK ME, Steppenwolf	
12	12	DON'T GIVE IN TO HIM, Gary Puckett & Union Gap	
13	13	BROTHER LOVES TRAVELLING SALVATION SHOW, Neil Diamond	
15	14	SWEET CHERRY WINE, Tommy James & Shondells	
4	15	GALVESTON, Glen Campbell	
21	16	DO YOUR THING, Watts 103 Street Rhythm Band	
27	17	THE CHOKIN' KIND, Joe Simon	
10	18	TIME OF THE SEASON, Zombies	
—	19	TIME IS TIGHT, Booker T. & MG's	
—	20	LOVE CAN MAKE YOU HAPPY, Mercy	
23	21	WILL YOU BE STAYING AFTER SUNDAY, Peppermint Rainbow	
26	22	IS IT SOMETHING YOU'VE GOT, Tyrone Davis	
25	23	GITARZAN, Ray Stevens	
—	24	MEMORIES, Elvis Presley	
—	25	TO KNOW YOU IS TO LOVE YOU, Bobby Vinton	
30	26	THE BAD BAD OLD DAYS, Foundations	
28	27	THE WAY IT USED TO BE, Engelbert Humperdinck	
29	28	IT'S ONLY LOVE, B. J. Thomas	
—	29	WISHFUL SINFUL, Doors	
—	30	PINBALL WIZARD, Who	

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Phone (for all Depts.) 01-240 2266 (10 lines)
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MONKEES TV FOR BBC
Britain to see Cash series?

NME EXCLUSIVE

THE BBC has acquired the Monkees' TV special — which was filmed in Hollywood last December, and first screened in America on April 14. It was the last joint effort of the original Monkees quartet, and was completed shortly before Peter Tork left the group. Produced by Jack Good, the 50-minute show features Julie Driscoll and the Brian Auger Trinity as principal guest stars — and there are also guest appearances by Fats Domino, Jerry Lee Lewis, Little Richard and the Buddy Miles Express. BBC-TV has not yet scheduled a screening date for the show, but a spokesman told the NME: "It is likely to be transmitted during May or June, just as soon as a suitable slot becomes available."

There is also a possibility that the Monkees' original weekly TV series, first screened in 1967, will be repeated during the autumn. In America, CBS-TV has announced plans to re-run the series—and in this country, BBC-TV executives are considering adopting a similar policy. In this event, it is likely that transmission would coincide with the opening of BBC-1's colour service in November, thus enabling British viewers to see the shows in colour for the first time.

Under consideration by two leading ITV companies at the moment is the "Johnny Cash Show," which begins a weekly series in America on June 7. Cash is to host the hour-long series throughout the summer, and the first edition—to be filmed at the end of May—includes the first-ever networked TV appearance by Bob Dylan. The series is being produced by America's ABC-TV, who will rush a copy of the first show to Britain as soon as it has been taped, and a final decision will then be taken on whether to screen it in this country.

● Granada-TV's special "Johnny Cash In San Quentin," due to have been networked last weekend, was postponed for the second time. A spokesman commented: "It is an excellent show, but we were still not satisfied with the final editing. As soon as we have tidied it up, we shall re-schedule it for transmission."

LATEST TV BOOKINGS

John-Yoko chat repeated

VAL DOONICAN is special guest star in a brand new "Harry Secombe Show" which BBC-2 screens on Sunday, May 4. Also taking part is newcomer Terri Stevens. The show will subsequently be repeated by BBC-1.

In its Saturday-night variety spot tomorrow (26), BBC-1 transmits the "Dave Allen Show" with guest artists Matt Monro, Ray Barrett, Trisha Noble and Peter Gordeno. There is no Saturday variety for the following two weeks (May 3 and 10), owing to football coverage.

BBC-1 presents a documentary tribute to the late Billy Cotton on Wednesday, May 7 — which would have been his 70th birthday. On the same channel, Mark Wynter is resident singer in the new Dora Bryan series "According To Dora" starting on Friday, May 2.

David Frost's memorable interview with John Lennon and Yoko Ono is being repeated by London Weekend-TV on Sunday, May 18. This is one of a short series of "The Best Of Frost" programmes which begins this Sunday (27). The shows will be seen only in six of the ITV regions.

Latest bookings for ATV's "The Golden Shot" include Heathmore and the Spinners (Sunday, May 11); David and Marianne Dalmour and Friday Brown (18); Unit Four Plus Two and Lonnie Donegan (25); the Settlers and Barry Noble (June 1); and Morgan-James (8). Dave Cash joins Desmond Dekker and the Fourmost in the show screened on May 4.

Several changes have been made in the running order of ATV's "Liberace Show" which begins a ten-week run on Sunday, May 18. Revised list of principal guests is Engelbert Humperdinck (18); Dusty Springfield and Millicent Martin (25); Anita Harris and Sacha Distel (June 1); Mary Hopkin and Matt Monro (8); the Bachelors, Rolf Harris, Susan Maughan and Jack Benny (15); Frankie Vaughan, the Sandpipers and Moira Anderson (22); Nina and Frederik and Trisha Noble (29); Nancy Wilson (July 6); Cliff Richard and Janie Marden (13); and Shani Wallis and David Garrick (20).

RADIO 1 SHOWS IN BIG SWITCH

New series introduced

SEVERAL regular Radio 1 series move to new time slots from this weekend. Starting this Sunday, "Scene And Heard" occupies the 3-4 p.m. spot, with John Peel's "Top Gear" switching to the mid-evening time of 7-9 p.m., and Mike Raven's R-&-B Show moving to the 10-11 p.m. slot. From next week, the daily "What's New" is brought forward to 4.15-5.15 p.m., followed for the next 2¼ hours by "Sounds Like Tony Brandon." Another change is John Peel's Wednesday night series, which now has the earlier placing of 8.15-9.15 p.m.

Stuart Henry returns to Radio 1 this Sunday (9-10 p.m.) with a new series titled "Stuart Henry's Noise At Nine," and Desmond Dekker is among the guests in the first edition. Another new Sunday series is "Stage One" (4-5 p.m.), in which Ray Moore introduces up-and-coming pop artists and a regular disc-jockey discovery spot. It is also planned that, during the summer, "Radio 1 Club" will visit resorts and holiday camps throughout the country.

Booked for Radio 1's daily shows from Monday to Friday next week (April 28-May 2) are:

JIMMY YOUNG SHOW: Dave Dee group, Vince Hill, Wayne Fontana, Timebox, Cliff Bennett and his Band, Searchers, Magic Lanterns, Iveys and Pantomime.

DAVE CASH PROGRAMME: Status Quo, John Rowles, Marty Wilde, Billy J. Kramer, Paul Williams Set, Cats Eyes, New Formula, Nerve, Des Champ's Guys and Dolls and the bands of Acker Bilk and Alan Elsdon.

SOUNDS LIKE TONY BRANDON: Moody Blues, Harmony Grass, Wayne Fontana, Grapefruit, Episode Six, Settlers, Guy Darrell Syndicate, Onyx, Gods, Wishful Thinking, Toby Twirl, Sight And Sound, Happy Magazine, Louisa Jane White and the bands of Kenny Ball and Des Champ.

Spooky Tooth, Sharon Tandy, Fleur de Lys and J. J. Jackson and the Greatest Little Soul Band In The Land guest in the first edition of Johnnie Walker's new Saturday-afternoon show tomorrow (26) — and later the same day, Long John Baldry and the Bob Miller Millermen are in "Saturday Scene With Pete Murray." Chicken Shack and Eclection guest in "Top Gear" this Sunday (27).

CILLA IS OFFERED CONTRACT OUTLET

FOLLOWING recent reports that Cilla Black had expressed a desire to split from the Nems Enterprises agency, it was revealed this week that she has been offered a release from her Nems contract. Vic Lewis of Nems said that he is willing for her to break away without compensation, provided that she agrees to pay commission on bookings which the agency has already made on her behalf. But so far Cilla has not taken up this offer.

Reason why Cilla wants to leave Nems is that she and her husband-manager Bobby Willis are planning to form their own agency — this would enable her to go into semi-retirement and start a family. Cilla had claimed that Nems are holding her to the remaining 12 months of her contract, thus compelling her to shelve her plans until 1970 — although she stressed that she has no complaints about the manner in which Nems have handled her career.

★ POPLINERS ★

NEW dates for Peter Sarstedt include Scarborough Michael's Club (this Sunday, 27), a concert at Manchester Free Trade Hall (May 10), three days in Scotland (13-15), Bournemouth Winter Gardens (18), Portsmouth Civic Centre (27) and Croydon Fairfield Hall (28). ● **J. J. Jackson** and **Greatest Little Soul Band In The Land** play cabaret week at Middlesbrough Showboat from this Sunday (27). ● **Henry Spinetti**, 18-year-old brother of actor **Victor Spinetti**, replaces **Andrew Steele** as drummer with **Herd.** ● **Roger Whittaker** to represent France in Antibes Song Festival (June 26-29). ● New pop group formed by **Manfred Mann** and **Mike Hugg**, called **Emanon**, gives first public performance at London's Institute of Contemporary Arts tomorrow (Saturday). ● **Cleo Laine** with **Maynard Ferguson Big Band, Peddlers** with **Keith Mansfield Strings** and **Tubby Hayes Quartet** in charity jazz concert at London Royal Albert Hall on Wednesday, May 7. ● 1970 Eurovision Song Contest to be staged in Holland, probably on March 28. ● British team for this year's Knokke Song Contest in Belgium (July 11-17) comprises **Julie Rogers, Elaine Delmar, Terri Stevens, Lee Lynch** and winner of current "Opportunity Knocks" series. ● Hit U.S. group **Steppenwolf** visits Britain in May for TV and club dates. ● MCA launching subsidiary label called Soul Bag today (Friday) — featured artists include **Jackie Wilson, Betty Everett, J. J. Jackson, Irma Franklin, Gene Chandler** and **Barbara Acklin.** ● **Bonzo Dogs** flew to Toronto on Wednesday for four days of concerts, before commencing their six-week U.S. tour this sunday (27). ● **Gun** plays concerts and TV in Holland, Belgium and France for 13 days from May 14.

BOB & EARL 6-WEEK STAY

BOB and Earl — up to No. 11 in this week's NME Chart with their six-and-a-half years old single "Harlem Shuffle" — will stay in Britain for six weeks of ballroom dates and radio and TV after their arrival in this country next Thursday. The tour was extended by a further week as NME closed for Press, and because of the demand for the duo there is a possibility of their visit being extended still further.

Bookings finalised for Bob and Earl this week by promoters Ronnie Jones and Barry Clayman include the opening appearance at London's Revolution Club on May 1, then Liverpool Victoriana and Mardi Gras (2), Winsford Civic (3), Slough Good Companions (4), Norwich Industrial (5), Middlesbrough Showboat (6) and Sevenoaks Bligh (7).

They then make a West Country appearance at Bristol Locarno (8), followed by London's Tottenham Royal (9), Dunstable California doubling Islington Rock Steady (10), NME Poll Concert doubling at Harrow Railway Club and London Blaises (11), Ipswich Manor (12), Bournemouth Ritz (13), Swansea Top Rank (14), Wakefield Locarno (15), Peterborough Spring Wheel doubling Sheffield Shades (16) and Chester Clockwork Orange doubling Nantwich Civic Hall (17).

Further bookings for Bob and Earl follow at Retford Broken Wheel doubling Hanley Place (18), London Scotch of St James (19), Preston Top Rank (20), Stockton Fiesta (21), Stanmore Queen of Hearts (22), Birmingham Equestrian doubling Yardley Swan and Manchester Twisted Wheel (24), Nottingham Sherwood (25), Shrewsbury Open Gates (26), Watford Top Rank (27) and Croydon Top Rank (28).

WHO'S WHERE

Three Scottish ballroom dates for the Who this weekend are at Strathclyde University (tonight, Friday), Auckinleck Community Centre (Saturday) and Dunfermline Kinema (Sunday). The group also plays Sunderland Whitburn Hotel next Monday, and these will be its final British dates before commencing its U.S. tour on May 9.

Ifield to Japan

Frank Ifield is to visit Japan in September, when he will star in three TV colour shows and nine concerts. His visit will coincide with British Week in Tokyo, and three of his concerts will be staged in that city — he will also play two each in Osaka, Kyoto and Nagoya.

EQUALS' SIXTH LP

To mark their Chart return with "Michael And The Slipper Tree," the Equals' sixth LP is to be issued at the end of next week — titled "Equals Strike Again," it is on the President label.

Jordanaires hope to fit Elvis into their schedule

The Jordanaires are still hoping to record occasionally with Elvis Presley, despite their heavy commitments now that they have formed their own Stop label — news of which was revealed in the NME three weeks ago. Commented group member Gordon Stoker: "Elvis still remains at the top of our list in admiration, and we would hope to record with him when schedules do not conflict. But, in view of our other work, we would need considerable advance notice."

JOHNNY NASH LOOKING FOR LONDON HOME

IN view of his hat-trick of Chart successes, Johnny Nash intends to devote considerably more time to British appearances in future. After spending a few days on the Continent, he returned to London unexpectedly this week for further radio and TV promotion on "Cupid" — and to look for a permanent home here.

Nash also hopes to record in Britain within the next few months. His next two singles have, however, already been cut in America — one of these is a duet with Kim Weston, the ex-Tamla singer who formerly partnered Marvin Gaye.

We congratulate
JANICE JOPLIN
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Clapton, Winwood, Baker concert — full details

DETAILS of the debut concert by Eric Clapton, Stevie Winwood and Ginger Baker—plus a bass guitarist who has yet to be named—have now been finalised. It will take place in the Cockpit at London's Hyde Park on Saturday, June 7, between 3 and 6 p.m. Several other groups will also appear, but it is planned that the new supergroup will take the stage at 4.30 and play for an hour.

The concert will be completely free and it is estimated that 100,000 fans will attend. It is being jointly promoted by Blackhill Enterprises, the Robert Stigwood Organisation, and Chris Blackwell of Island Records.

It was confirmed this week that the group has been invited to take part in America's famed Newport Jazz Festival in early July, but that no decision has yet been given. Commented a spokesman: "Its U.S. tour is scheduled to begin on July 11 — one week after Newport."

BEACH BOYS' LONDON DATE

DATE and venue for the Beach Boys' solitary London appearance this spring has now been set — they appear at Hammersmith Odeon on Sunday, June 1. All other dates are as exclusively revealed in last week's NME—Brighton Dome (May 30), Birmingham Odeon (June 6), Liverpool Empire (7), Manchester Free Trade Hall (8) and Glasgow Odeon (10).

Promoter Arthur Howes confirmed this week that it will be an all-American bill. The Beach Boys will be supported only by Paul Revere and the Raiders and soul singer Joe Hicks, and no additional British attraction will now be booked. There will, however, be a British compere —Alan Field.

Desmond cabaret

DESMOND DEKKER—who retains his No. 1 spot in this week's NME Chart—is to undertake a string of Northern cabaret dates in late spring. He opens on Sunday, June 1, for a week at Sheffield Cavendish doubling Barnsley Monk Bretton. Venues for June 8 week are still being set, but the following week (15) he plays Stockton Tito's and Newcastle Dolce Vita. Dekker flies to Berlin next Wednesday (30) for a guest spot on German-TV.

DAVE DE
PEERS. N

ONLY ten weeks after the release of its last single "Don Juan," the Dave Dee group's follow-up has been scheduled. Donald Peers' first disc under the Decca banner comes out next week. Also set are singles by Marvin Gaye and Tammi Terrell, Jethro Tull, the Honeybus and Betty Everett—plus old tracks by Noel Harrison and Nina Simone. Latest batch of re-releases includes former hits by Eden Kane, the Mindbenders, Wayne Fontana and the Allisons.

Dave Dee's new Fontana single is another Howard-Blaikley composition titled "Snake In The Grass" (Fontana). Donald Peers sings the James Last-Jackie Rae ballad "Was It Yesterday" for his new Decca outlet. Both these discs are issued next Friday (2) —as are Noel Harrison's "I Just

And Traffic

TRAFFIC'S long-awaited fa duced by Jimmy Miller, next week by Island. Half of recorded live at America's Fi and this section consists of o "Feelin' Good" and "Blind together run for a total of 18 m

The other side of the album titles, two of which have previo

HOLLYWOOD
After his suc

ENGELBERT HUMPERDINC He opened at the Riviera ence including Ed Sullivan, V universal acclaim from the cr Hollywood film offers — and, his movie debut this autumn, various proposals which have

Another offer which Engelbert has received this week is a resident guest star role in U.S.-TV's "Flywheel" network series. This has already been declined, because filming would have to take place in America—and this would be impracticable in view of Humperdinck's Great Yarmouth summer season, opening on June 6.

The Riviera Hotel has already taken up the option clause in Engelbert's contract. This means that he will be required to appear at the venue for a total of eight weeks — probably split into two separate months — during the course of next year.

FIESTA ONE-NIGHTERS

Stockton Fiesta is to present a different star attraction every night during the week beginning May 18. Under the name of "Seven Star Special," the venue will feature the Platters (18), Desmond Dekker (19), the Equals (20), Bob and Earl (21), Marbles (22), Procol Harum (23) and Billy Fury (24).

VAL'S BLACKPOOL OPENING

Opening date of Val Doonican's summer season show at Blackpool Opera House has now been set — he commences a 16-week engagement for impresario Bernard Delfont on Friday, June 13. Also in the cast are Moira Anderson, the Trio Athenée and Des Lane.

info on this week's new
Intriguing harmonies make you sit up and take notice **THE MIXED BAG'S** new single. It's a basically simple song but has

an intricate and unusual arrangement. Very easy on the ear, **'Round and round'** shows how versatile these four young men are. It's on Decca, number F 12907.
With a strong melody line, good tight arrangement and insistent beat, a new group **JO JO GUNNE** have a winner called **'Beggin you baby'**. It takes a couple of plays to register, and after that it just keeps on growing! Decca F 12906.
Opportunity Knocks has already proved to be a very successful launching pad for new artists. **ANNA McGOLDRICK** has been enormously popular on the T.V. show and has made a record-breaking number of appearances – her future looks very bright indeed. **'If you believe'** is the perfect song for starting a success story, and we wish this talented young lady every good fortune. The single is on the Emerald label, number MD 1122.
There's an enormously popular T.V. show in the States all about magic. We may never be able to see it over here, but we can all enjoy the song which it inspired –
The Decca Record Company Limited Decca House Albert Embankment London SE1

E, MARVIN-TAMMI, NOEL, NINA DISCS

Can't Wait" (Decca) and the Honeybus' "She Sold Blackpool Rock" (Deram).

Out on May 9 are the Gaye-Terrell duet "Good Livin' Ain't Easy To Come By" (Tamla Motown), Betty Everett's "I Can't Say No To You" (Soul Bag), Nina Simone's "I Loves You Porgy" (Polydor), Solomon Burke's "Proud Mary" (Bell) and Judy Carne's "Sock It To Me" (Reprise).

Among Fontana re-releases on May 16 are Wayne Fontana's "Um, Um, Um, Um, Um, Um," the Merseybeats' "I Think Of You," the Mindbenders' "Groovy Kind Of Love," the Pretty Things' "Rosalyn," Eden Kane's "Boys Cry" and the Allisons' "Are You Sure." A further batch of 25 re-issues on the Philips and Mercury labels is being scheduled for the same day, but details have not yet been announced.

Jethro Tull's new single was waxed in San Francisco during the course of its recent U.S. tour —titled "Living In The Past," it is being rush-released by Island today (Friday). Tull's new album "Stand Up" is set for May 16 issue.

● The first cover version of a song from Bob Dylan's new "Nashville Skyline" album comes out on May 9—the same day as the Dylan LP. It is Marc Ellington's version of "Peggy Day" (Philips), and includes Wynder K. Frog in the backing.

● The Troggs' lead singer Reg Presley has his first solo single, titled "Lucinda Lee," released by Page One next Friday.

e's farewell album is set

rewell LP, pro- is being issued the album was llmore West — nly two tracks, Man," which minutes. n comprises five usly been issued as singles. These tracks are "Just For You," the five-minute "Shanghai Noodle Factory," "Something's Got A Hold Of My Toe," "Withering Tree" and "Medicated Goo."

The album was basically recorded prior to Traffic's disbandment in December, but the final editing and re-mixing took place after the group had officially broken up, and was only recently completed.

D BECKONS ENGELBERT

ccessful U.S. cabaret debut

CK has scored a major triumph in his Las Vegas cabaret debut. Hotel last Thursday — before a star-studded first-night audi- Vikki Carr and Cary Grant — and his performance received itics. As a result of his success, Engelbert has received several , as it had already been tentatively planned for him to make manager Gordon Mills will fly to Los Angeles to discuss the been submitted.

SURPRISE NEW SINGLE PLANNED BY BEATLES

NME Scoop

A NEW BEATLES single may be released almost immediately—only two weeks after the group's "Get Back," which climbs to No. 3 in this week's NME Chart! The new record is called "The Ballad Of John And Yoko" and was recorded at an impromptu session at EMI's St. John's Wood, London, studios last week by John Lennon and Paul McCartney. An Apple spokesman confirmed the title and said it was possible that the new single could be released shortly, although no date was definite. Sales of the Beatles' "Get Back" on Apple are expected to reach half-a-million within the next few days. Paul is writing a song specially for actress Jessie Matthews to perform in "The Dales" on stage.

"The Ballod Of John And Yoko" features only Lennon and McCartney—Paul on drums and piano, John on guitar. It is described as "a very catchy song in typical ballad style."

John Lennon changed his middle name from Winston to Ono in a brief ceremony before a Commissioner for Oaths on the roof of Apple's London headquarters on Tuesday. As a further tribute to his marriage, he and Yoko Ono have commenced work on a follow-up album to their controversial "Two Virgins," this time called "The Wedding" — which is expected to be released this summer on Apple's proposed specialist label, Zappel.

"The Ballad Of John And Yoko" tells the story of recent events in their life, including their marriage in Gibraltar, their "bed-in" in Amsterdam and their visit to Paris.

● Paul McCartney has agreed to write a song specially for Jessie Matthews to perform on stage. She is to star in a stage tour of "The Dales," now that the Radio 2 series — in which she played Mrs Mary Dale — has ended. TV producer Mike Mansfield is presenting the stage version, which will open in Edinburgh next month, and he has arranged for Paul to write a song for inclusion in the show.

● Geoff Emerick, the 23-year-old EMI recording engineer who won a 1967 Grammy for his work on the Beatles' "Sergeant Pepper," is to join Apple as senior recording engineer. He has also recorded Cilla Black, Manfred Mann, the Beach Boys and other artists.

Move's first U.S. visit

THE Move has been booked for a 100,000-dollar tour of America this summer which, if completed successfully, will be the group's first-ever visit to the U.S. in its career. Three previously-planned tours of America were called off because of permit difficulties or illness. Plans are for the new tour to begin at the end of August, continuing into October.

Another "first" for the Move will be the group's debut in cabaret at Blackburn Cavendish for a week beginning April 27.

The Move's U.S. plans were finalised by agent Keith Rossiter, of Starlite, in a visit to New York — in which he also negotiated tours of Britain by a host of American blues artists.

Although dates still have to be confirmed, the list includes Dee Dee Warwick (August); John Lee Hooker (June 12-29), Inez and Charlie Foxx and Irma Franklin (November), Patti La Belle (December); the Coasters (September); the Ronettes (July); Dee Dee Sharp (June); and the Drifters (December). Almost all will visit Britain for 17-day tours.

HURRY—ONLY 300 SEATS LEFT FOR POLL CONCERT

WHILE further negotiations are still taking place for extra stars to appear at the NME Poll Winners' Concert on Sunday afternoon, May 11 at Wembley's Empire Pool, the demand for tickets has increased tremendously. As a result, there are now a limited number of seats at 10s. 6d. only. We have approximately 300 at this price, so immediate application is advised if you want to avoid disappointment.

As previously announced, the names so far booked for this event (in alphabetical order) are: **AMEN CORNER, TONY BLACKBURN, BOB and EARL, DESMOND DEKKER, FLEETWOOD MAC, LOVE AFFAIR, LOVE SCULPTURE, LULU, MARMALADE, HANK MARVIN, MOVE, CLIFF RICHARD, BARRY RYAN, PETER SARSTEDT, JIMMY SAVILE, SCAFFOLD and the TREMELOES.**

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GEES: U.S. CONCERT TOUR —"with or without Robin Gibb"

THE Bee Gees are to undertake a four-week tour of Canada and the United States in late summer. They open in Montreal on August 27, and will then play a schedule of four concerts per week — including appearances at New York's Madison Square Garden and the Los Angeles Forum. A spokesman for the Robert Stigwood Organisation stated this week that the tour will take place "with or without Robin Gibb."

The group will take its own 30-piece orchestra on the tour, together with musical director Bill Shepherd — exchange agreements have already been reached with the appropriate musicians' unions. The NME understands the tour has been contracted for a guaranteed minimum of half-a-million dollars.

This Sunday (27) the Bee Gees are filming their own BBC-2 colour show at London's Talk Of The Town — for transmission, as reported last week, on June 7. The official comment is that this will also take place "with or without Robin Gibb," implying that the dispute between Robin and the group's agent Robert Stigwood is still not resolved.

FOUNDATIONS DEPUTISE FOR TEMPTATIONS AT THE COPA

THE Foundations have been offered a three-week cabaret season at New York's celebrated Copacabana in the summer! This is the direct outcome of the impact they scored at this venue last Saturday, when they deputised at short notice for the Temptations. The offer is currently under consideration but, provided that existing commitments can be altered, is likely to be accepted.

The group flew to America last week, although it eventually arrived almost a day late due to plane delays and fog in New York. It has now started its five-week schedule of coast-to-coast dates, and is due back in Britain at the end of May to resume ballroom dates here.

As reported in the NME two weeks ago, the Foundations were considering calling off their U.S. tour because of a union ban which prevented them from televising in that country. This situation has still not been resolved, although the group hopes it will be settled during the tour.

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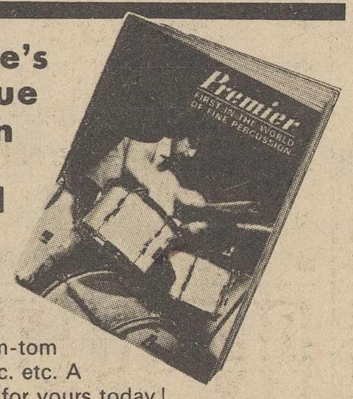

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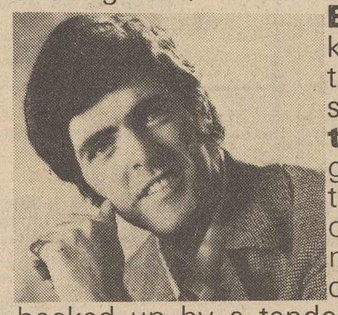
CATS EYES (there are five of them) bring us gently back to earth with a number titled **'Where is she now?'** and if ever there was a grower, this is it! On Deram, number DM 251.

THE HUEYS are **'Coo-coo over you'**. They're an American group with a fantastic gritty lead voice, and this jerk-beat number has enough punch to take it chooglin' up the R'n'B charts. On London, HLU 10264.

BOOTS WALKER, new to me, is multi-tracked on a number called **'No one knows'**. It's a mid-paced song with a driving backing that never lets up for an instant, and it's very well-constructed and together, on London HLP 10265.



BOBBY HANNA knows how to get the most out of a song, and **'Winter Love'** is a great song for getting the most out of! An Italian number, this has a delicious melody backed up by a tender arrangement of strings, and towards the end some vivid double-tracking. It's on Decca F 22917. And last but definitely not least, **DANA** sings **'Look around'** on the Rex label, number R 11044.

Keep informed!

DECCA group records

TONY HICKS TALKS ABOUT THE ALBUM THAT CAUSED HOLLIES SPLIT

MANY would say it is an impossible task to try and improve on Bob Dylan's renditions of his own songs, but in my opinion the Hollies have done just that. Without losing the significance of any of the lyrics, the Hollies, by keeping the arrangements very simple, and using additional musicians on very few numbers, had added much to music.

HOLLIES (from left) TONY HICKS, BOBBY ELLIOTT, ALLAN CLARKE, TERRY SYLVESTER and BERN CALVERT.

Interviewed by GORDON COXHILL

Graham Nash left the group partly because he was against making this LP. But I'm sure that when he listens to **HOLLIES SING DYLAN (Parlophone PMC 7078)** to be released May 2, he will agree that this is a very fine piece of work and an achievement any group could feel proud of.

I heard the LP at Tony Hick's flat recently, and while Tony set up the tapes, he told me the reasons behind the album.

"We have all been fans of Dylan for ages, but I wouldn't call it a tribute to him. We thought his melodies would lend themselves to the arrangements we had in mind, and I think they worked out very well. It is a new dimension for us, and could be the first of several similar ideas."

Fast opener

Side 1 opens with "When My Ship Comes In," a fast, lively number that Allan Clarke gives the full treatment to. Bernie Calvert is on piano, and Tony on banjo. This number is a perfect showcase for the tremendous Hollies' harmony build up; first Allan, then Terry Sylvester, then Tony come in.

"There's a country feel about 'I'll Be Your Baby Tonight,'" said Tony. "That's Allan on harmonica. We picked this one for the catchy phrasing."

"I Want You" is next, and for the first time, Allan, singing in a cracked voice, tries, very tongue in cheek, to sound like Dylan.

"There's not much you can say about this one," Tony explained, "just that it's our interpretation of this Dylan song.

"On any album, you have to have a song that you aren't so mad about as the rest, and for me, this is that song."

"Wheels On Fire," which was a big hit for Julie Driscoll, is given a classical treatment, and very effective it is too.

"The things to listen out for on this one," suggested Tony, "are Bernie's fine organ playing and Bobby doing his nut on the drums.

"There's a great sustained effort near the end which is very fast and very difficult."

The Hollies' regard for Dylan's lyrics is obvious by the way they virtually stop playing when Allan makes a point with his vocals.

The first slow number is "I Shall Be Released," which Tony says is one of Dylan's best.

"Listen out for Bernie on the bass," Tony said, "and also the guitar-sitar solo. It's a very interesting sound."

I asked him if the fact that other groups had had hits with some of the numbers included on the LP had meant working out different arrangements.

"Our versions are totally different," he replied, "because everybody sees something different in songs, particularly Dylan's."

Favourite

Side 1 closes with a song that has virtually become a standard with the Hollies, "Blowin' In The Wind." I saw them do it at the London Palladium last December, and was utterly knocked out.

"Again what can you say?" said Tony. "Everybody knows the song, there's a full orchestra on that one, because we felt it needed all those extra sounds."

For me, this is the stand-out track on the whole LP; moving, extremely musical, and very exciting. I suggest this is played at maximum volume!

A little-known song introduces the second side. "Quit Your Low-Down Ways," an up-tempo number with some very polished Django Reinhardt-type guitar work.

"We thought it would be better to include one or two numbers that weren't so well-known," Tony told me. "This one I like because of the guitar, and Bobby's drumming again."

The highlights of "Just Like A Woman" is Bernie's church organ playing. The treatment is far different from Manfred Mann's, and Allan really excels with his vocals that have to reach a lot of high and low notes in this song.

"We've been playing 'Times They Are A'changing' for years on stage," said Tony. "I think the significance of this one is that it started a whole new lot of people listening to Dylan.

"Listen to that ending, that's Bernie freaking out on the organ. What a climax! Yes, I like that one."

Again, Allan's vocals are given prominence during the verses.

Lovely song

"All I Really Wanna Do" is a lovely song and was well performed by the Byrds, and is done just as well by the Hollies.

"There are two things I like about this," Tony pointed out, "the steel drums, which are very effective, and the change from three four time, to four four."

If that sounds a bit technical, you're in good company, but whatever the reasons, this is a lovely track. Again, Allan shows the full extent of his vocal range.

"The woodwind on 'My Back Pages' is especially nice," Tony said.

"And I like the idea of the song, a man reflecting on his early life and realising that he is younger now than he was years previously. It's a very pleasant song to listen to and I'm rather pleased the way it turned out."

Rousing

The finale is a rousing rendition of "Mighty Quinn," which again is totally different from the Mann version.

"To me it conjures the American brass band," Tony revealed, "playing as the young men go off to war. It's a real foot tapper, but quite sad in its own way."

There's a lot of brass and banjo in this last song, and I imagine that, along with "Blowin' In The Wind," will be the most played number on the album.

"Well, that's it," Tony sighed, taking the tapes off the machine. Six weeks of hard work, although it was interrupted by the comings and goings. I'm proud of it, and if it sells well, I'll be very pleased."

My verdict is those six weeks of recording have been among the most profitable, artistically, the Hollies have ever spent.

NEXT WEEK

RAY THOMAS of Moody Blues discusses their latest hit LP

Other LPs by Allen Evans

★★★★ MOODY BLUES: ON THE THRESHOLD OF A DREAM (Deram SML 1035).

Everything this group does has class. The sleeve is beautifully conceived and the 12 pages of text, giving the words, is printed in a script type. The music is again tinged with an "out of this world" sound, starting with a trip to outer space and a weird number by **Graeme Edge** called In The Beginning. From there on the group members write various numbers. Memorable is Send Me No Wine, a catchy rock tune and the pulsating To Share My Love by **John Lodge;** So Deep Within, by **Mike Pinder,** has a deep, melodic appeal with good harmony singing. Lazy Day, by **Ray Thomas,** has a sad, Russian sound to it. The final part is a song called Have You Heard, broken by a musical Voyage, which features the many weird and quite wonderful effects this group can get from their instruments. **Tony Clarke** produces yet another remarkable album.

Other titles: Lovely To See You, Dear Diary, Never Comes A Day, Are You Sitting Comfortably. The Dream.

★★★★ JIMMY CAMPBELL: SON OF ANASTASIA (Fontana STL 5508).

Softly, wistfully sung songs of simple philosophy, daily exploits and good advice, which have a lot of charm and appeal. **Campbell** has written all the 16 songs. Typical is a tuneful ditty called Penny In My Pocket, the plight of a boy who hasn't got a penny in his pocket and it's his girl friends birthday. And there's some advice for a Mother's Boy. And an almost unaccompanied song, Dear Marje, a tribute to Miss Proops, no less, who has brought about the first date of a boy. Jimmy plays his own guitar accompaniment and has some extra instrumentation occasionally. He has a Dylan-Donovan - McWilliams quality which should soon make him a new star.

Other titles: When I Sit Down To Reason, Mother's Boy, Another Vincent Van Gogh, Bright Side Of The Hill, Lysanna, They All Came Marching Home, On A Monday, Lovely Lisa Cope Is Dead, You'll Break My Heart In Two, Tremendous Commercial Potential, Adrian Henri's Party Night (At O'Connors), Another Springtime's Passed Me By, Michaelangelo, Painting A Sign.

★★★★ SHIRLEY BASSEY: THIS IS MY LIFE (United Artists SULP 1210).

Since **Shirley Bassey** became Italian (at least by marrying an Italian), we haven't seen her around. Pity. Has Britain lost another great talent? Anyway, here she is singing a dozen tunes in her energetic, belting way, and none better than I Must Know, which could have been written for her. I liked her The Joker very much, too, and her Funny Girl (strange how stage tunes get a new lease of life from Shirley, yet she's never in any of the shows). At times, a little too intense and loud, but mostly very good listening.

Other titles: Now You Want To Be Loved, Goin' Out Of My Head, Softly As I Leave You, A Time For Us, This Is My Life, Who Am I, Sunny, I've Been Loved, Where is Tomorrow.

★★★★ JOE SOUTH: INTROSPECT (Capitol ST 108).

This intense, forceful singer-composer who has the big single hit with Games People Play, adds ten more songs to it here in an LP of his own songs, under the title of "Introspect," which he defines as "crawl into your own head." He gives advice not to worry too much as life is too short in Don't Throw Your Love To The Wind. And that if people don't like you it's you to blame. He warns his girl he never promised her a Rose Garden, and the longest track is a rousing, swinging spiritual-like rock song about Gabriel, which builds up to a lot of excitement, is ably backed by the **Believers** singing group, including **Tony** and **Barbara South,** and some swinging musicians.

Other titles: All My Hard Times, Mirror Of Your Mind, Redneck, The Greatest Love, These Are Not My People, Don't Be Ashamed, Birds Of A Feather.

★★★★ THE BEST OF PETULA CLARK (Pye NPL 18282).

Hard to believe the title when Downtown is not included, but nevertheless a very good dozen songs, sung with the assurance and artistry of a young lady who knows what she is doing. Don't Sleep In The Subway, This Is My Song and Colour My World are standouts for me. Seven songs were written by **Tony Hatch** and **Jackie Trent,** and Pet herself wrote I've Got Love Going For Me, which seems to be quite true, too!

Other titles: Who Am I, The Other Man's Grass, Kiss Me Goodbye, Don't Give Up, I Want To Sing With Your Band, American Boys, Every Time I See A Rainbow, The Cat In The Window.

★★★ THE IRISH ROVERS: LIVERPOOL LOU (MCA MUPS 353).

This trio gets a real lilt going on their LP, which has such good things as Whiskey On A Sunday (Buttermilk the rest of the week), featuring **Will Millar;** the haunting Liverpool Lou, featuring **George Millar;** a historic song about Henry Joy McCracken who was hung in Belfast, sung by **Jim Ferguson.** Lively Irish fare.

Other titles: Cold Winter Shadows, Shamrock Shore, My Little Maureen, Bare Legged Joe, Goodnight Irene, The Biplane Ever More, Does Your Chewing Gum Lose Its Flavour On The Bedpost Over Night, Up Among The Heather, Rover's Fancy.

GUITARS

JOHNNY SMITH'S KALEIDOSCOPE (Verve SVLP 9205) features the sensitive jazz guitarist **Smith** playing ten pop tunes, like Walk Don't Run, I'm Old Fashioned, Days of Wine And Roses backed by piano, bass and drums. Very good late night listening.

DJANGO (Polydor 236510) offers 16 tracks by the great French gypsy guitarist **Django Reinhardt,** who was the inspiration of Johnny Smith (above). Recordings were done in Brussels in the spring of 1942. Fine playing throughout, but judged by modern recording techniques, the sound is a bit thin.

WES MONTGOMERY (Verve SVLP 9238) is a wonderfully rhythmic coloured guitarist, playing soft night club jazz, backed by piano, bass and drums. Only seven tracks, but long ones of top quality, including Willow Wait For Me (title tune), Misty and Surrey With The Fringe On Top.

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CLODAGH WANTS TO GO UP-TEMPO NEXT

WITH the season for song contests around the world just getting under way, there is one young lady who is more than thankful for them. She is Clodagh Rodgers, who is something of a regular at them. Though she had been singing for several years and doing lots of broadcasts, she couldn't get a hit. Then last year, when she did a song contest in Greece, things started going better for her.

"I really had given up all hope of getting a record in the charts," said the green-eyed colleen. "But then came 'Come Back And Shake Me.' This one is different from the type of think I usually do.

"I was so surprised when it got in, I really was. I haven't got used to it yet. I don't mind not having had a hit before. It's come at the right time. I don't think I'd have been ready for it before."

Clodagh agrees with Sandie Shaw that it is more difficult for a girl to get a hit than for a boy, adding: "People don't seem to take so much notice of girls."

Well, I wouldn't agree with that, specially with someone as attractive as Clodagh!

CLODAGH RODGERS with one of her favourite country singers HANK LOCKLIN, when Hank visited London recently.

Not in Opry

Contrary to popular rumour, Clodagh has never appeared with the famed Grand Ole Opry, though she has, for some years, been singing country music.

"I like commercial country," she explained. "Some of the traditional country is dreadful; I go for people like Hank Locklin and Glen Campbell.

"I like singing country, but I'm glad I've got a hit with a pop song, I want to become known as a girl pop singer. I hope my next single will be up-tempo. Then I'll do an LP and I want to do a country LP after that, if they'll let me.

"Song contests are great but the overall standard of the songs is not very good," she commented. "Britain's standard of songs is high, but we always write Continental-type tunes to appeal in the contests. That's what's wrong."

Clodagh says that one of the things she is seeking most in this business is respect for her talent. She hopes to be able to convince people that she can sing well.

For some completely obscure reason, we began talking about the loveable moptop Beatles and Clodagh remarked: "I feel sorry for John Lennon. He's nice. I like him. I think perhaps people have misunderstood what he's been saying lately and they all think he's mad. It's a pity, because I believe he's sincere about peace."

So do a lot of other people, love, but you try and convince the masses and see what happens to you.—**RICHARD GREEN.**

KINKS (continued from page 5)

and he doesn't write anything like me. Though we're brothers, we're not all that alike, I'd like to be more like him and he'd like to be more like me. We see each other's faults, then look at ourselves and think 'I wish I could do what he does'."

Now that "Plastic Man" has made the hit parade, the Kinks are all set to start appearing in the press again. It is an odd thing about the Kinks that they hardly ever get a mention unless they have a hit on their hands.

"We do work a lot, but never get any mentions until something like Pete leaving happens," confirmed Mick. "We've never bothered about getting a publicist until now, so I suppose he'll start inventing all sorts of things for you to write about."

At that very moment, in walked the said publicist and everyone kept schtoom. He noticed the obvious silence, but before he could say anything a large pint was pressed into his ever-receptive palm.

"Come on," Dave said to me "have another drink." Then he added: "I really hope this record gets in your charts."

Well, you see what buying a drink for me does for you, Dave!

GINGER, ERIC and STEVE

THEY'RE NO GROUP

WHEN is a group not a group? When it is Steve Winwood and Eric Clapton. Their next musical venture, with the addition of Ginger Baker, is being treated differently to any other outfit.

"They're not being treated as a group, but as two individuals," explained Island boss Chris Blackwell, who says he is co-managing them with Robert Stigwood.

"There will be a record out in June — I hope," he went on, "and they should be going to America in June. They way I see it, they're going to be playing together because they enjoy working together.

"In the meantime, Steve has to do things on his own. He is committed to doing them, and at the same time so does Eric."

We were talking in the lounge of Chris's Kensington Home. His house has three floors and is one of the most tasteful and sumptuous I have ever been in.

His "workroom" contains his office, vast recording devices, ultra-modern furniture, two secretaries, a bar, various chairs, tables and settees and strange-looking decorations. It is also about the size of a normal railway booking hall.

Silent

A chapel-like silence predominates and I found myself speaking in a whisper, afraid of shattering the stillness. The workroom is out of bounds to Chris's wife and "the livestock" (his way of referring to the kids) aren't supposed to enter there or the lounge without knocking.

It came as good news that another Traffic album is imminent. Titled "Last Exit" it is scheduled for release quite shortly.

Currently, Dave Mason is in America where he is to be joined by his green Jaguar for a coast-to-coast tour, Chris Wood is going to the States to loon and Jim Capaldi is floating about, doing a lot of sessions and still writing with Steve.

"I think the problem was Steve and Dave," Chris told me. "They didn't get on musically that well. Traffic were fantastic as a trio, then Dave re-joined and it had gone too far, people had lost their enthusiasm.

"It got a bit of a joke — one week there were three of them and the next week there were four. You had to keep diving into the dustbin finding the photographs you'd thrown out. Then the next week, you'd throw them out again.

"The group thing is very strange; the words 'supergroup' and 'supersession' are sickening now."

Chris spoke about his artist Joe Cocker who appears to have done very little since the chart-topping "With A Little Help From My Friends."

"He is probably very, very cold as an artist because of the gap between records," Chris admitted. "The album is finished and will be released in three weeks in America and in Britain June.

"We're releasing 'Feelin' Alright', you remember, the Traffic number, as Joe's single in America. He's going to America on April 20, so there's not too much sense releasing anything here unless you can promote it.

"His next single here will be out in September — an anniversary record! It'll actually be over a year since 'Friends.' We consider he's starting again now."

Chris started the Island label in Jamaica and recorded the local version of rock and roll. He had six records in the Top Ten at one stage, but the top disc only sold 4,800 copies. Then ska swamped the market and because of the huge number of artists, the market steadily declined.

Island Records boss CHRIS BLACKWELL talks to Richard Green

"I was selling a lot in England, so I decided to come here and represent all my competitors here", he commented. "I started the Island label here in 1962 and sold a lot of Jamaican records right away, I decided to bring Millie over because she had such a funny voice and her hit got me involved in the pop market.

"I already had a share in the Caravelles at that time, so I think I was going to get involved in the pop market anyway. I had a backing group which included Graham Bond and Ginger Baker and one day they brought their bass player along — I said to him 'Are you sure you can play that thing?' I thought he was no good. That was Jack Bruce."

Brum groups

He continued after much laughter from all quarters: "Through managing Millie, some guy rang me from Birmingham about two groups. I don't know to this day why he rang me or what he got out of it.

"One group was Carl Wayne and the Vikings (The Move) and were very polished, the other was the Spencer Davis Group who were very rugged and rough.

"I signed Spencer's group and that was it. From there it was all Steve Winwood."

Bob and Earl have given Island their first single hit for a year and the "You Can All Join In" album is doing very well.

"We decided to do a sampler and the album was Guy Stevens' idea," Chris said. "Getting the cover picture took some doing. Everyone who's on the record is in it, plus some who aren't.

"The album and the single being a hit at the same time is just coincidence. Sometimes, one works hard at a thing and nothing happens, then a record just becomes a hit without any trouble. That's the record business!"

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PHILIPS

BOB & EARL ARE MANY STARS

By ALAN SMITH

WHEN Bob and Earl fly into Britain next week I'll be fascinated to find out if they now call themselves Bobby Garrett, Bobby Day or Robert Relf; and Earl Cosby, Earl Nelson or Jacky Lee! On the other hand, maybe they'll have dreamed up something new . . . because name changes seem to be a speciality of this American duo with the smooth over-six-years-old sound of "Harlem Shuffle."

To try and unravel the mystery for NME readers, I spoke this week to Randy Wood, their recording manager for some years, in (for him) a 2 am conversation at his home on Sunset Boulevard.

According to Randy: "Bob, of Bob and Earl, is the Bobby Day who had a big hit with 'Rockin' Robin' a few years ago. He changed his name then — because he had other records on release at the same time, and it was felt that two records by the same artist might not stand the same chance.

"Earl's middle name is Cosby, so that explains that name change. Earl also became known as Jacky Lee for a while, when he released a single called 'The Duck,' which was a smash hit for him in the States.

"I gather 'The Duck' was issued in Britain by Decca about six months ago, and it's still selling well. Come to think of it, quite a few of Bob and Earl's records are selling well under different names!

"As well as recording separately, the guys have also had several big records in the States, including 'Puppet On A String' (not the Sandie Shaw song), 'Baby My Time Is Your Time,' and 'Baby It's Over.'

"Bob and Earl recorded for me for three years on the Mirwood label, but they recorded 'Harlem Shuffle' about six-and-a-half-years ago for the Marcgean label. They're now with a label called Keyman.

"I have about 16 tracks recorded by them and we're discussing right now which particular song might be best as a follow-up single. Obviously there'll also be enough material for an LP."

And what kind of people are the mysterious Bob and Earl, who were so difficult to find when their oldie suddenly popped up in the NME Chart?

According to Randy, Earl is "quiet, reserved, multi-talented" and comes from Louisiana; and Bob is a Los Angeles man, who is vital, animated and a singer with "a big, big legit. voice." He was receiving classical training before he decided that soul music was his scene.

Another chapter in the life of Earl was as a member of a well-known group called the Hollywood Flames back in 1957, and was with them for a hit of theirs called "Buzz Buzz."

Says Randy: "Just wait till you see Bob and Earl on TV. They're a vital, exciting act, very polished and professional in what they do.

"They choreograph their act and the whole thing is very tight and perfectly thought out.

"Obviously they've been singing many different types of material since the days of 'Harlem Shuffle,' but they vary the pace and their blending of harmonies is a tremendous sound."

What I'd really like to hear, though, would be the sound of a massed choir consisting of Bobby Garrett . . . Bobby Day . . . Robert Relf . . . Earl Cosby . . . Earl Nelson . . . and Jacky Lee!

RONETTES — SPECTOR BACK

MORE SINGLES from page 6

RONETTES: †You Came, You Saw, You Conquered (A & M).

The second record in the comeback story of master producer, Phil Spector—the first, by Checkmates Ltd., was reviewed last week. The Ronettes have been in the disc wilderness since Phil deserted them, and now they return from exile with virtually the identical sound that made them so popular a few years back.

A bouncy, toe-tapping item, it showcases the vibrant tones of the leader, supported by chanting from the others, But, of course, it's that unique Spector sound which makes the disc so outstanding and exciting.

A sparkling routine — great for dancing or armchair listening. In fact, a fairy-tale comeback!

BOOKER T. & THE M.G.'s: Time Is Tight (Stax).

Knowing the irresistible beat of which the Booker T. outfit is capable, this stands out as a disc to be snapped up by every self-respecting discotheque proprietor.

Instrumental, of course — and largely a showcase for the pungent organ sound of the group, punctuated by twangs and brass.

And all the time, there's that nagging, insistent shuffle beat that you simply can't ignore. Very groovy, it's taken at quite a fast pace. But it falls below his standard of "Green Onions" and "Soul Limbo."

JIMMY JAMES: Close The Door (Pye).

Written by Peter Lee Stirling, this is a beaty ballad in which Jimmy James' imploring tones are framed in a busy backing of thundering drums, attacking brass, girls' voices, clanking piano and lush strings.

Thoroughly acceptable rendition by Jimmy, who sounds not unlike Long John Baldry. But the arrangement was a little too cluttered for my liking. Worth a spin, though.

RAYMOND FROGGATT: Anything You Want To (Polydor).

Raymond Froggatt is probably best known for the composition "Red Balloon," which Dave Clark carried high in the Chart.

This is another well-constructed number, both melodically and lyrically—and, in addition to the intense vocal styling, is noteworthy for the impressive scoring of sweeping strings blaring brass, tumbling tympani and tootling flute.

An establishing group would have little trouble in getting into the hit parade with this, but Froggatt will need a lot of pushing.

TRINI LOPEZ: Come A Little Bit Closer (Reprise).

Penned by the Boyce-Hart team, which was responsible for several of the Monkees' early hits, this is right up Trini's street. It radiates an exotic Latin quality—hares along at a zippy pace, with a contagious hand-clapping beat, a swinging brassy backing and a la-la chorus.

The perfect vehicle for his magnetic personality, and harks back to the peak vintage of his days at P.J.'s. Fans of "If I Had A Hammer" will love this, even though it's not so well-known.

CHRIS ANDREWS: Pretty Belinda (Pye).

It's been quite a while since Chris Andrews appeared in the Chart and, in an attempt at a comeback, he's reverted to the infectious calypso style that was his original stock-in-trade.

A happy party disc that's full of carnival bonhomie and Caribbean magic, guaranteed to make the sun shine on even the dullest day.

Every bit as good as his "Yesterday Man" hit — but regrettably, the public's enthusiasm for this type of material might now have gone off the boil.

CATS EYES: Where Is She Now (Deram).

A forceful pounding beat, ear-catching harmonies behind the soloist, and a mid-tempo rhythmic ballad of considerable appeal — those are the basic ingredients of this routine.

Impregnated with some harsh and startling guitar chords.

A detailed analysis of this nature, however, doesn't give any indication of the overall effect. And from that point of view, I can tell you that Cat's Eyes have turned out an immensely satisfying track.

CLASSICS IV: Traces (Liberty).

A record for the discerning collector. I'm told that Classics IV can't understand why British fans persistently ignore them, despite their regular U.S. chart appearances, and accordingly they've tried to inject some "U.K. appeal" into this disc.

Don't think they've wholly succeeded, but what they have produced is a really gorgeous disc. A nostalgic lyric soloed by Dennis Yost, an attractive melody, a smooth rhythm with a hint of bossa nova, and a delicious stringly score.

EUROVISION SONGS

That delectable Spanish dish **Salome** infuses plenty of fire and spirit into the effervescent "Vivo Cantando" (Page One), which tied for first place in the Eurovision Song Contest, and which appealed to me personally far more than "Boom Bang-A-Bang" . . . Doubtless you will recall the little lad from Monaco who sang so bewitchingly about his mother, and **Jean-Jacques'** waxing of "Maman" is now available on Pye-International —a good performance of an indifferent song . . . the gay Swiss entry "Bonjour Bonjour" (Decca) by **Paola** sounds like a song from a stage musical—bright and cheerful, but leaning too heavily on several established songs.

Delightful Doonican

VAL DOONICAN is a wonderful entertainer. He sings well, is relaxed with the homely talk in between, and times it to get maximum laughs. He looks good and has a jaunty Irish air about him that sends everyone away happy.

Apart from his tunefully sung songs, the comedy he gets from his French horn bit, in which he gets a girl in the audience to honk a motor horn at a given time during "O'Rafferty's Motor Car," is quite hilarious, funnier than anything comedians Ted Rogers or Dev Shawn provided earlier.

At the end of a long act (about 40 minutes I should think), the customers were cheering for more.

Val scored with "Gentle On My Mind," "Try To Remember," "Little Green Apples" and "If The Whole World Stopped Loving" on the sentimental side, and raised smiles with Irish songs like "Paddy McGinty's Goat" and the motor car song. He recalled happy disc memories with a hit medley.

He has a well thought-out and scripted act, with plenty of top class help from the Cliff Adams singing group of three girls and three boys, the instrumental Jimmy Currie Quartet (organ, two guitars, drums), and a beautiful girl to bring on his rocking chair (leading to the gag about "Here is my partner—no, not her, the rocking chair!")

Val is wonderful value and plays at the Palladium until May 3.

Sandie too

He has good support from Sandie Shaw, who enters from the roof in a basket chair, looking stunning in a pink sparkler trouser suit. Apart from singing her various hits, including "Monsieur Dupont" and "Puppet On A String," she has a dance routine with the Pamela Devis boy dancers, takes off Eartha Kitt and Marlene Dietrich, and then sits on a high chair over the orchestra pit for a slow number, "Love Me With All Your Heart." A spritely act from Sandie.

Ted Rogers does two spots, using his fast-spoken patter delivery to make fun of pop stars and politicians and slipping in the occasional new joke. Irish Dev Shawn is suave and quite amusing, though he has no finish to his act yet. Penny-whistle man Des Lane proved he has lost none of his flair for putting over a turn that always gets big applause, while the diobolo juggling Hermannis, adakio dancers Yvonne Michel and Erick, and the Pamela Devis Dancers were all pretty to watch. — **ANDY GRAY.**

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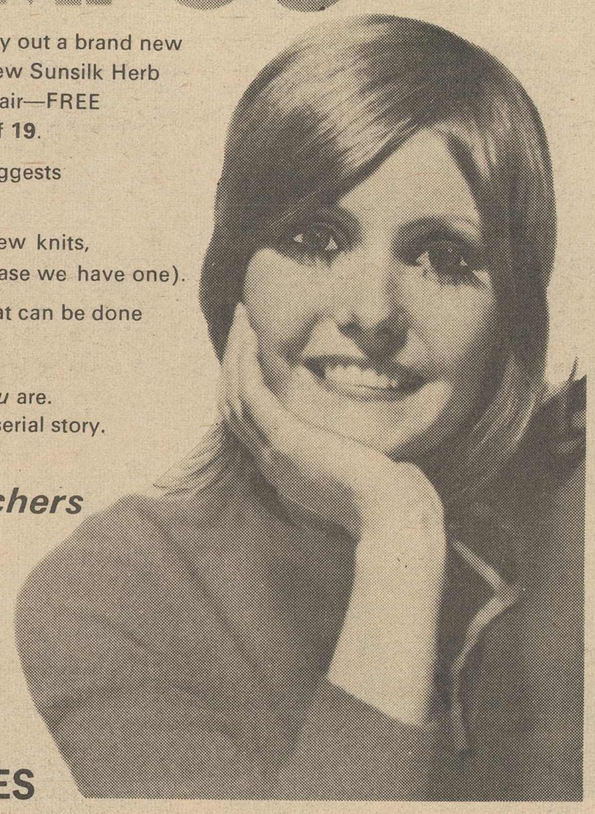

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IT'S BEEN HIT, FLOP, FLOP, HIT FOR THE EQUALS

The EQUALS, back in the chart again after their first hit a year ago (l. to r.) PAT LLOYD, LINCOLN GORDON, EDDIE GRANT, JOHN HALL and DERV GORDON.

IT'S chart time again for the Equals! Just a year after making their chart debut with "Baby Come Back," the friendly quintet have bounced back into the limelight with a song of gay abandon titled "Michael And The Slipper Tree." Eddie Grant and the group's amiable road manager, Mike arrived at the NME office half an hour late, and then explained how difficult it was getting a Bentley across London.

By GORDON COXHILL

Walking down the Strand to a local hostelry, Eddie pretended not to notice the many heads that turned his way. His barnet is now a paler shade of blonde, owing to a crazy idea for a publicity stunt.

"Lincoln Gordon was supposed to dye his as well," Eddie told me, "but he chickened out at the last minute. Well, if it makes them take an interest, it is worthwhile."

In the bar, Eddie asked for an orange juice, wincing at my suggestion he had something stronger. "No thanks," he said, "I'm off that stuff for a while. I'm letting my kidneys recover for the next bout."

At this point, Mike told us a sad tale of his youth, when a friend swallowed a whole bottle of Scotch without letting it touch his lips, with fatal results.

"Just for a thirty bob bet," Mike said, shaking his head. "How silly we all were."

Since "Baby Come Back," the Equals have had two flop singles before their present hit. I asked Eddie if he had any idea why.

"Not really, apart from the fact that they didn't sell," he smiled. "I see now that 'Laurel And Hardy' was a mistake. We tried to get away from the 'Baby Come Back' sound too early, when we should have consolidated our position with the same sort of sound.

But I was a bit upset that 'Softly Softly' didn't make it. I still think it was a good record.

"But you must realise that Britain is not the begin all and end all for us. We are as popular as ever on the Continent, and are breaking new ground all the time.

"All our records have been big hits in one part of the world or another. But it is nice to have hits in Britain, as it is our home country, and we still give a lead to other countries."

Having witnessed the Equals' incredible stage act, I know how little hit singles contribute to their fan following. Do the group have plans for widening their scope and undertaking more ambitious projects?

"It's true," Eddie started, "that we do put a lot of emphasis on our stage act. If you satisfy the kids who pay good money to come and see you, they'll come again and again. Apart from anything else, we all love playing. I guess we are all show-offs, and like nothing better than to make the fans laugh, scream, and clap their hands.

Cabaret plans

"We all like the idea of cabaret, and I don't suppose it will be very long before we get down to it. But I wouldn't like to leave the kids behind.

"After all, our music and our antics are made for youngsters, and we've been very lucky to get very appreciative audiences in the past year."

Somehow, we got onto the subject of racialism, a subject Eddie treats light-heartedly. "Even in Guyana where I come from, the Indians hated the Chinese, and they both hated the Africans, and they all hated everybody else. But you can't hate a whole race of people, or at least I can't.

"It's the same with my hair. Friends were horrified at first. They thought I was ashamed of my black hair, and wanted to look more like a white boy. That's ridiculous.

"The way I see it is, if a white man can have his hair tinted, why can't I have mine dyed. I don't see any differences at all between the races. There is good and bad in every colour.

"I treat it with a laugh, that's the only way. Now and again, you get somebody really trying to annoy you. Then I either walk away, or if I can't, shut the person up."

After a further couple of drinks, Eddie, Mike and myself came up with the perfect solution to the race question. It involved a massive party, and much fun, but further than that, I can't divulge!

Holidays was the next item on the agenda, and Eddie's revelation that he learned to swim just as he was going down for the third time. "When I was a kid," he told me, "I used to play with lots of bigger kids. They used to go swimming in a deep river near our home, and one day I went along with them. They all dived in the river, and although I couldn't swim, I went in after them.

"Of course I started to go down, and one of the others just managed to get hold of me. 'Thought you said you could swim,' he said, and I told him I could, I was just fooling around. That happened again, but the third time, nobody bothered to come and save me. I felt myself going down a couple of times, and I started worrying!

"Finally, I just kicked out in desperation, and found myself on the surface. Then I brought my arms over my head, and started moving. And that's how I learned to swim."

The barmaid, who had been listening in all this time, finally plucked up courage to ask Eddie if he was in a group.

"Well, would you be kind enough to send us an autographed picture?" she asked, when Eddie told her who he was.

"Sure," he replied, "I'll drop it in next time I'm down here near the NME. No second thoughts, I'll post it. I might not be here until the same time next year."

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'I guess it's no secret I've been emotionally down in the past'

ROY'S NOW BACK ON THE ATTACK

ROY ORBISON and his attractive wife BARBARA who's accompanying him on his current visit.

By ALAN SMITH

EVEN the most dedicated Roy Orbison fan would admit that of recent, his songs and his records have shone a little less brightly than greats like "Running Scared," "Pretty Woman," "Only the Lonely" and "Crying." But then, Roy Orbison the Man has suffered some tragic distractions in recent years. And nobody takes that many kicks in the stomach without it beginning to show through in the end.

The heartening fact is that in spite of this drop in his chart fortunes, Roy can still pack 'em in at theatres and clubs all over Britain. His following is loyal—and immense.

This in mind, Roy's hordes of followers might like to know he now feels he's "on the attack" again as far as songwriting and singing are concerned.

Said Roy, implacable as ever behind the dark glasses when we met at his London hotel this week, and his attractive German wife Barbara changed in the next room: "The way I feel now is, right, I'm really gonna get up and get after it every day. Every day I feel 'I'm gonna write a hit today.'

"For a while, I've found that even though I've been disciplining myself to get up and write, nothing has been happening for the first few hours. But just recently the good things have been coming.

"I guess it's no secret that I've been down—emotionally—in the past. And that's bound to have affected the records. At the same time, I have had hit records since I've had trouble.

"I guess I could compare the last couple of years of my career to the early years before 1960, in that it's a sense of frustration I feel. If you haven't been successful, you don't know what it is you're groping, searching for in life. And if you have been successful and then you have to fight to get there again . . . it's still a frustrating experience.

"I suppose that when someone isn't riding the crest of hit records, and nothing succeeds like success—when that's not happening, sometimes you so easily over-react and sometimes your planning, timing and judgement gets to be off a little.

"I used to be able to predict what a song would do in the charts. I knew 'Only the Lonely' would be No. 1. I knew 'In Dreams' was a hit for sure, for certain. I knew 'Running Scared' would be No. 1 in the States. 'Dream Baby,' I knew was a hit.

"I haven't been able to predict hits like that since 'Pretty Woman,' really. I guess it's a question of knowing yourself. And if you don't recognise yourself — although it's so easy to blame the record company or the public! —then I guess you can't judge your own songs.

"I don't think I have a smash in the can. That's the honest truth. I feel that that's yet to come. My co-writer Bill Dees and I, we have two or three things that we feel could make it, and when we next feel in a smash mood, then that's when we'll work on them.

"I guess the last few years have left me a little older and a little wiser, but still very much full of life. They say 'he' sings much better now!

"I've been called an introvert. But then, being quiet doesn't mean having no strength of mind. I wouldn't want to be one of those bouncy life-and-soul people who have to be whittled down."

He pushed the dark glasses up and smiled a slow smile.

"You know something? Maybe it's spring, maybe it's my marriage, maybe it's being here in England among so many friendly people. But I'm full of good feelings. I never felt better.

WHO'S WHERE

Week beginning April 26

ONE NIGHTERS

FLEETWOOD MAC / B. B. KING: Cardiff Sophia Gardens (26), Bristol Colston Hall (27), Birmingham Town Hall (28), Manchester Free Trade Hall (29).

TONY BENNETT/COUNT BASIE: Manchester Free Trade Hall (26), Hammersmith Odeon (27), London New Victoria (29).

MARY WELLS: Edgware White Lion and London Flamingo (2).

SHOW/CABARET

BRIAN POOLE: Bolton Casino (for one week from April 27).

ROY ORBISON: Batley Variety (from April 27).

All below from April 28

JUDITH DURHAM: Savoy Hotel (for three weeks).

KEN DODD: Glasgow Alhambra (for one week).

SCAFFOLD: Sheffield Playhouse (for three days).

from you to us

Edited by TONY BROMLEY

SYDNEY GRACE (Director, London Management, London W.1): "World Of The Seekers" shown on ITV recently indicated and emphasized that these artists were discovered, as far as Great Britain is concerned, by Eddie Jarrett. This is far removed from the facts.

The Seekers were introduced to me by an Australian television executive Horrie Dargie, who was once a performer here under my wing with the Dargie Quintet. He sent me tapes, kine and a note that they were travelling by boat from Australia and he asked me to do what I could for them on arrival.

While they were en route, I showed the kine and invited all interested bookers to witness it. the result of which was that through George Black Ltd. and ATV, before they set foot in the country, they had a booking for "Sunday Night At The London Palladium," television and a string of concerts at the Winter Garden Bournemouth.

As a result of all this, work rapidly came in for them enabling the Seekers to forget the return trip to Australia.

At that time, as Head of Variety for the Grade Organisation, I delegated a lot of my responsibility and Eddie Jarrett, who was in our employ at that time, was appointed the liason with the Seekers.

I hope this has set the facts straight.

LYNNE PEMBERTON & JACKIE LEE (Warrington, Lancs): What do artists have to do to be classed as "popular" in this country? The BBC, Thames and London Weekend Television have all turned down the Diana Ross & Supremes and the Temptations TV show "TCB," given the reason that the two groups aren't popular enough to warrant a TV show in Britain.

"I'm Gonna Make You Love Me" made No. 3 in the charts, and the album, "Diana Ross & The Supremes Join The Temptations," reached No. 1 in the LP charts, knocking the Beatles off the top spot.

The Temps are currently riding high with "Get Ready," and the Supremes have made No. 1, and had a string of chart entries in Britain. On the other hand, Otis Redding has reached the Top 10 only twice over here but is to have a TV show screened on BBC2. On top of all this, Vera Lynn and Liberace are also having their own TV series.

Will anyone who feels as strongly as we do over this point please write to the television companies concerned, expressing disgust at passing up this opportunity to screen such a brilliant TV show?

JAMES STEWART (Edinburgh): To reproach the Beatles for their "failure" as idols as a few sentimentalists do (FYTU, April 17) is both silly and unfair. A person cannot be said to have "failed" in something he never tried to do.

Th Beatles set up in business as musicians not professional Nice Boys. The "idol" label was thrust upon them unasked and unwanted. Beatlemania was a stupid phenomenon based on fantasy. There is no substitute for reality; the Beatles, thank goodness, are intensely real.

Where would a blameless, infallible (and boresome) foursome of a simpering public's fond imaginings have found the experience of, and insight into, life that makes the real Beatles' songs great songs. Songs which, after all, are their only reason for being public figures anyway!

TREVOR WILLIAMS (Kent): I think many people may have got worried as they read the letters written by Mr. P. Wilson and Mr. M. Newcombe (FYTU, April 12 and 17), concerning the release of singles in stereo only. So I will speak up for the "minority."

Us poorer folk with mono machines cannot play stereo records for fear of ruining the cartridge, whereas you richer people with stereo can play mono records on yours quite easily.

Think of the outcry if record companies released the same track on both sides — one stereo, one mono — as has been suggested. 8/6d for only one playable track! They could bring out singles in stereo and mono like LPs. Perhaps that would suit everybody.

AND PACKIN' THEM IN THE CLUBS

IF Roy Orbison had, as he was billed at Stockton Fiesta, "come direct from America" he could be excused being just a few minutes late. As it was he'd come direct from London, all of 250 miles away—and very nearly didn't make the Sunday's shows at all!

By JOHN WELLS

If you've ever experienced the hopelessness of your hire car breaking down as soon as it gets on the M1, and on a Sunday morning too, you'll appreciate why. And this is just what happened to Roy, his beautiful wife Barbara and their agent Gerry Maxim, less than 6 hours before he was due on stage.

Fortunately (?) after repeatedly filling up with water the car eventually got as far as Luton, where Gerry Maxim was able to charter a plane from the local flying club.

Dreads flying

For the very good reason that he's lost so many friends that way, Roy dreads flying, and has a rule never to use private planes. But when he realised he either flew in a private plane or didn't reach Stockton in time I think it says a lot for him that he chose to fly . . . and it cost him £85 not to disappoint the fans!

Stockton Fiesta is currently experimenting with Sunday and Saturday afternoon matinees for under 18s and this was the first show he did. The audience was mixed, to put it mildly, from ecstatic six-year-old girls, their bored-to-death brothers, to near pensioners.

The main show was the evening performance that night and the standing room only had the management dancing with delight seeing the signs that they were going to pack out for the remainder of the week.

I watched his performance in the company of wife Barbara casting her critical eye over things like the lighting effects which on opening night left a lot to be desired. The backing group too, excellently provided by the Art Movement was a little too loud here and there — but all these points were noted.

I can't attempt to analyse Roy's appeal. Because basically he does nothing except stand there and sing. No chat, no jokes, just singing. But the effect is to almost mesmorise his audience.

His programme was predictable, opening with "Only The Lonely," "Crying Over You," "Sweet Dream Baby," "In Dreams" and a really storming "Mean Woman Blues."

Next came the wistful "My Friend," the poorest number he does and his latest record, then quickly into another raver "What'd I Say" followed by "Running Scared," "Lana," "Too Soon To Know," a tremendous version of "Land Of A Thousand Dances," "It's Over," closing with "Pretty Woman" and the audience screaming for more.

Backstage it was champagne all round from the management with Roy sharing it with the Art Movement and thanking them for a good show.

On Sunday they open at Batley Variety Club where again, I'm told, it's fully booked. Deservedly so, too.

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TAIL-PIECES BY THE ALLEY CAT

INSIDE information received from America by your **Alley Cat** revealed exciting plans for **Elvis Presley** to co-star on TV with **Tom Jones** — but clash of networks may prevent this venture . . . **Frank Sinatra** expected to launch **Barry Ryan's** screen career . . . Polydor chief **Roland Rennie** anxious to retain **Robin Gibb** as a solo artist . . .

For next five months, **Gordon Mills** divides his time between **Tom Jones** and **Engelbert Humperdinck** in U.S. and Australia . . . **Andy Williams** and the **Byrds** expected to wax tracks from **Bob Dylan's** next LP . . . On "Oscar" TV show, **Aretha Franklin** looked like a tree singing **Barbra Streisand's** "Funny Girl"!

"Sunday Times" sued by **Allen Klein** (financial manager of **Rolling Stones**) alleging libel . . . German singer **Udo Jurgens** recording here under **Jack Baverstock's** direction for Fontana . . . Rather ludicrous: **Carl-Alan** awards on TV . . .

EMI capture **Greatest Show** from Pye . . . **Hollies** album of **Bob Dylan** songs assured big seller . . . Seriously ill: **Joe Glaser,** 40 years manager of **Louis Armstrong.**

Paul McCartney's "Yesterday" on **Frank Sinatra's** next LP . . . Release here for **Alan Freeman's** Australian produced **Colonel Crint** and the **Band** of the **Foot** and **Mouth Deserters'** "Kiss Me Goodnight Sgt. Major" . . . New **Heidi Bruhl** "Berlin" single penned by **Ernest Maxin,** BBC-TV producer . . .

In U.S. album chart, **Tom Jones'** "Help Yourself" fighting **Donovan's** "Greatest Hits" for No. 1. . . . Strange **Jose Feliciano** version of **Noel Harrison's** hit on "Oscar" TV show . . . **Frank Sinatra** cabled get-well wishes to **Barry Ryan** . . .

Hollywood columnist **Hank Grant** rumours marital split by **John** and **Michelle Phillips** of the **Mamas** and **Papas** . . . A beard for

RINGO STARR as a nonchalant aviator in "The Magic Christian" film. The Beatles make another high entry into the NME charts with "Get Back" at No. 3.

Barry Ryan . . . If **Mia Farrow** withdraws from **Mel Ferrer's** "Peter Pan" film will **Petula Clark** still be interested? . . .

Popularity of **Barry Ryan** in Germany tremendous . . . **Tiny Tim** spoiled Sunday's **Rowan** and **Martin** TV "Laugh In" . . . Is **Robin Gibb** discussing business with **Allen Klein?** . . .

British chart debut of **Fifth Dimension** forecast by your **Alley Cat** . . . In many countries, **Robin Gibb** side of new **Bee Gees'** single is the hit . . . **Frank Sinatra's** former girlfriend **Joey Heatherton** (who recently guested on **Tom Jones'** TV show here) married **Lance Pentzel,** U.S. pro footballer . . .

Broadway musical **Jim Webb's** next project . . . What happened to **Jack Jones'** single of **Paul Ryan's** tune waxed here? . . . **Judy Carne's** real name is **Joyce Botterill** . . .

On his latest single, **John Rowles** sounds like a younger **Billy Eckstine** . . . It seems **Max Bygraves** trying to imitate **Dean Martin** on new release . . . Contract for **Gordon Waller** with U.S. Bell label . . .

New British group **King Crimson** first act signed by **Moody Blues'** Circle label . . . Next Friday, **Bing Crosby** is 65 . . . House sought by **John Lennon** and **Yoko Ono** in Windsor area . . .

Chicken Shack and lead singer **Christine Perfect** parting company . . . U.S. singer **Doris Troy** visiting Britain . . . How about **Dean Martin's** hit retitled for **Manfred Mann,** "Jingle On My Mind"? . . .

Divorce proceedings by **Bill Wyman** of the **Rolling Stones** . . . Waxing LP of **Lionel Bart's** "Oliver" songs — **Sammy Davis** . . . Life-like **John Lennon** impression by **Ron Moody** on Saturday's BBC-TV **Petula Clark** show . . .

Saturday's BBC-TV **Petula Clark** show top quality . . . Looks certain **Beatles** or their protégé **Mary Hopkin** No. 1 next week . . . Is **Noel Harrison's** "Windmills" flour power?! . . .

Noted manager **Allen Klein's** first client was late **Sam Cooke** . . . Surprise recent meeting of **Dickie Valentine** and recording manager **Norrie Paramor** — in Malta! . . . Note to **Johnny Franz:** what is delaying **Esther** and **Abi Ofarim's** next single? . . .

Liberty press officer **Vivienne Holgate** joining Island Records . . . **Eddie Simon** (a younger brother of **Paul Simon**) half of U.S. **Crib** and **Ben** disc duo . . . **Ken Dodd** announces these Budget Hits: **Sir Gerald Nabarro** "I Heard It Through The Grapevine," **Richard Marsh** "Please Don't Go," **Edward Heath** "The Way It Used To Be," **Roy Jenkins** "Pinball Wizard" and **Harold Wilson** "Surround Yourself With Sorrow"! . . .

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STANDING OVATION FOR JANIS

Feminine view by JAN NESBIT

IF you like a white woman with a black woman's voice you'll like Janis Joplin. Personally I found her appearance at the Royal Albert Hall disappointing. Sure, she puts a lot of energy and sincerity into her songs, but on the whole the material didn't merit it. "Piece Of My Heart" was an exception, but "Summertime" must be one of the most abused songs ever.

I found the immediate uncritical enthusiasm of the audience rather depressing. Her every remark was greeted with gales of laughter and when she actually opened a bottle of champagne on stage their joy knew no bounds. One can only think that the whole of the audience at the Albert Hall had been brainwashed by her "roller coaster of a personality" publicity.

Yes are a very pleasant, competent group and one can certainly see and hear them improving with every performance. But they still seem a rather superficial group to me.

IT is not a voice to charm the birds off the trees, more one to kill them stone dead on the boughs. But it charmed a near capacity crowd to the Albert Hall on Monday for the British concert debut of Janis Joplin and her seven-piece band.

From the moment she rushed out on stage, grasped the mike and launched into her first galvanising vocal, Janis was everything that was expected of her. As soon as she stopped singing, I began to have doubts. The whole conception of the band, very Stax-like with brass to the fore, seemed wrong.

Janis' choice of songs seemed wrong in part too, though when she was singing you could forget that. But when she stopped and the band was on its own, the whole show seemed to flag, not through any fault of their playing but through the material.

Surely such an incredible bluesy voice should put itself to blues numbers with a blues-based backing.

Janis herself, the voice, was superb. How such an almighty rasping, then a clearly sweet voice, comes from such a diminutive frame without doing her an injury I'll never know! She looked like a child at her first party, a mane of unruly hair, little or no make up, a garish blue low cut trouser suit and a pair of golden sandals.

The audience loved her and warmed to her. Early numbers were received with the kind of applause generally reserved for the end and when the end came she was called back to take two encores. Champagne was drunk on stage and Janis was visibly moved by her reception.

An audience on their feet with enthusiasm, scores of people dancing in the aisles and more crowding round the front of the stage is a sight seldom seen at the Albert Hall.

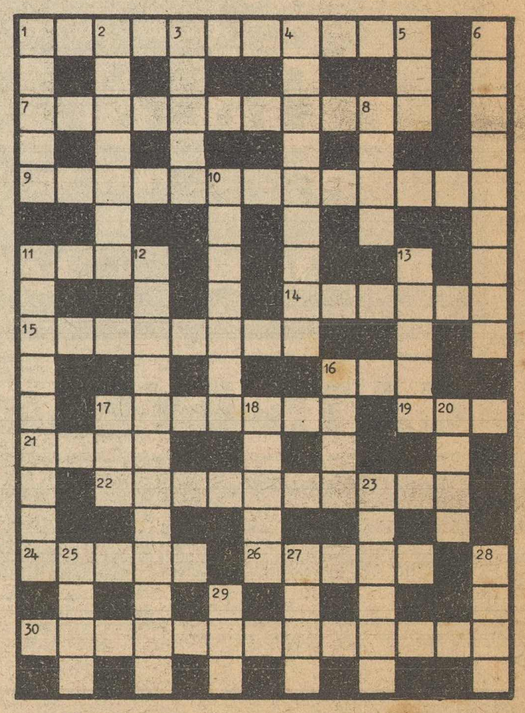
Near the end, Janis was standing in an ever decreasing circle as her army of fans advanced and when she finished on "Ball And Chain," the last of the two encores, it was an amazing scene. The last was by far her best number.

The Yes played the first half and sounded ridiculously good. I've seen them three times now and each time they were twice as good as before.

There's been a tightening up in all departments and the group is a veritable mine of ideas. They make a pleasant contrast to the surfeit of "heavy" groups around. — **NICK LOGAN.**

NME POPWORD

Compiled by Janet Hillier, Tottenham, N. London.



ACROSS

1. Group to induce you?
7. Organist or group! (7, 4)
9. Radio 1's pop affairs show (5, 3, 5)
11. See 17 down
14. One of Elenore" group
15. Mrs. Robinson was in it
16. A follower
17 Tornados past hit
19. Record company
21. Ex-Yardbird / Ex-Bluesbreaker . . .
22. Had instrumental No. 1 few months back
24. French hearthrob
26. Of the "Keep On Running" group
30. U.S. harmony group (5, 3, 5)

DOWN

1. Had a hit with Streisand song
2 In "Teardrop City"
3. Mel
4. Label you don't have to wait for?
5. "I Live For The . . ."
6. Guitar man of R. and B. era (2, 7)
8. Actor—Singer with current hit
10. Geordie hitmakers
11. Holy hit pair?
12. Late rock singer (5, 7)
13. Bill or Keith
16. No charge for this Island blues group
17 and 11 Across "Morning Dew" singer/composer originally
18. A fad
20. Lunar drummer
23. 21 Across is a master of it
25. He was in 10 Down
27. Husband of Claudine Longet
28. Left 30 Across to go solo
29. A kinky brother

Answers next week and here is last week's solution

ACROSS: 1, "Goodbye." 7, Inez (Fox). 8, Tremeloes. 9, Them. 11, "A Rose." 12, Ear. 13, Everly. 16, Des (O'Connor). 18. Led (Zeppelin). 20. "Alfie." 21. Don (Partridge). 22. Yes. 23, Jimi (Hendrix). 24. Disc. 26. Tamla (Motown). 28. Una (Stubbs). 29, Jethro (Tull). 30, "(Holy) Cow." 31, Tom (Jones). 33, (John) Rowles. 34, Cavern. 35, Ten Years. 36, USSR.

DOWN: 1. "Get Back." 2. "One Road." 3, Bee Gees. 4, Eloise. 5, (Sacha) Distel. 6. Peter (Green). 10. Hayley (Mills). 14, Rufus Thomas. 15, Odessa. 17, Eddie (Cochran). 19, Brian Jones. 20, (Eamonn) Andrews. 25, Car. 27, Mothers (of Invention). 29, Joe Cocker. 30 (Judy) Clay. 32, (Major) Minor. 34, Cry.

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Published by IPC Magazines Limited, Tower House, Southampton Street, London, W.C.2. at the recommended maximum price shown on the cover. Editorial and Advertisement Offices, 112 Strand, London, W.C.2. Printed in England by QB Newspapers Limited, Colchester, Essex. Registered at the G.P.O. as a newspaper. Sole Agents: Australia and New Zealand, Gordon & Gotch (A/sia) Ltd.; South Africa, Central News Agency Ltd.; Rhodesia, Malawi and Zambia, Kingstons Ltd.; East Africa. Stationery & Office Supplies Ltd. Subscription rate including postage for one year to any part of the world, £2 14s.